Architectural Theory and Practice, and the Question of Phenomenology

(The Contribution of Tadao Ando to the Phenomenological Discourse)

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Abstract (English)

Although phenomenology is primary a philosophical subject discussed by great philosophers such as Lambert, Herder, Kant, Fichte and Hegel, formulated by Husserl as a new way of doing philosophy, and later elaborated by features like Heidegger, Merleau-Ponty, Bachelard, and Gadamer in different ways, it has been used extensively by architectural theoreticians and architects in their investigations and designs. On the one hand, architectural theoreticians have taken phenomenological way of comprehending the world and environment as the departure point for establishing a unique understanding of architecture, city, and man-made environment, and propose a more proper method of analyzing. On the other hand, architects have tried to capture the essence of the things through a phenomenological contemplation, and incorporate their feelings into the architectural works.

This dissertation intends to investigate the status of 'phenomenology' in the field of architectural theory and practice, study its advantages and disadvantages regarding analyzing and interpreting architectural buildings, propose a more comprehensive method of phenomenological interpretation, and examine it in the case of Langen Foundation Museum designed by Tadao Ando.

This study is divided into three main parts of 'question', 'inquiry', and 'towards an articulate phenomenological interpretation of architecture'. The first part deals with the question of phenomenology in both philosophy and architecture, and concentrates on the works of the philosophers Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty, and studies the architectural thoughts of Christian Norberg-Schulz, Juhani Pallasmaa, Kenneth Frampton, and Steven Holl, to introduce the main disadvantages of their phenomenological approach to architecture.

The second part deals with the case study of Tadao Ando, and shows that the question of Ando in architecture is a two-fold one; the question of a relationship between theory and practice from one hand, and the question of interpretation and phenomenology on the other. To investigate this matter Ando's architectural reflections will be introduced in the frame of main-narrative and sub-narratives. In the third part it will be shown that Ando's reflections on architecture possess deep phenomenological concerns. Then, a new way of phenomenological interpretation– so called phenomenal phenomenology – will be drawn and applied in the case of the Langen Foundation Museum.

Abstract (German)

Die Phänomenologie ist primär Gegenstand philosophischer Auseinandersetzungen bedeutender Denker wie Lambert, Herder, Kant, Fichte und Hegel. Von Husserl wurde sie als neue Praktik einer anwendungsorientierten Philosophie beschrieben und später von zentralen Philosophen wie Heidegger, Merleau-Ponty, Bachelard, und Gadamer weiter ausgearbeitet. Aber auch Architekturtheoretiker und Architekten bedienen sich weitreichend der Phänomenologie in Forschung und Entwurf.

Einerseits haben Architekturtheoretiker ein phänomenologisches Verständnis der Welt und Umwelt als Ausgangspunkt einer ganzheitliches Betrachtung von Architektur, Stadt, und künstlicher Umwelt etabliert und somit eine sachgemäßer Analysemethode durchgesetzt. Anderseits versuchten Architekten, den tatsächlichen Charakter des Untersuchten durch eine phänomenologische Herangehensweise zu erfassen, und ihre Eindrücke in architektonischen Entwürfen umzusetzen.

Diese Dissertation beabsichtigt, die Bedeutung der Phänomenologie innerhalb der Theorie und Praxis von Architektur zu untersuchen, seine Vorteile und Nachteile in Bezug auf die Analyse und Interpretation des Gebäudes zu verstehen, eine deutliche und umfassende Methode der phänomenologischen Interpretation zu entwickeln, und dieses Methode im Falle des Langen Foundation Museum von Tadao Ando zu überprüfen.

Die Arbeit ist in drei Hauptteile untergliedert: „Fragestellung“, „Untersuchung“, und „Plädoyer für eine phänomenologische Interpretation der Architektur“. Der erste Teil beschäftigt sich mit der Phänomenologie in Philosophie und Architektur und konzentriert sich auf die Werke der Philosophen Edmund Husserl, Martin Heidegger und Maurice Merleau-Ponty. Es werden architektonische Überlegungen von Christian Norberg-Schulz, Juhani Pallasmaa, Kenneth Frampton, und Steven Holl untersucht und zentrale Vorteile und Nachteile ihres phänomenologischen Architekturverständnisses dargestellt.

Der zweite Teil untersucht die Fallstudie von Tadao Ando. Es wird gezeigt, dass Ando’s Architekturansatz eine zweifache Fragestellung aufwirft: die Frage des Verhältnisses von Theorie und Praxis einerseits; und die Frage der Interpretation und Phänomenologie andererseits. Zur Ermittlung dieser Fragen werden Ando’s architektonische Überlegungen durch zentrale und untergeordnete Aussagen analysiert. Im letzten Teil wird die phänomenologische Kritik an Ando’s Architekturansatzes dargestellt.. Abschließend wird eine neue phänomenologische Interpretationsmethode— die sogenannte phänomenologische Phänomenologie—präsentiert und auf die Fallstudie des Museum Langen Foundation angewendet.

Architectural Theory and Practice, and the Question of Phenomenology

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Introduction: The problem of phenomenology

Spiegelberg argues that there is not such a thing as a system or school called 'phenomenology', and that there is no solid body of teachings that allow us to give an exact answer to the question of 'What is phenomenology?' In this direction, he states that it appears as an illusion to assume a unified philosophy concerning phenomenology: *"phenomenologists are much too individualistic in their habits to form an organized 'school'"* (Spiegelberg, 1982, p.XXVII). This individuality is so strong that he claims: "there are as many phenomenologies as there are phenomenologists" and then concludes that *"it is certainly true that, on closer inspection, the varieties exceed the common features"* (Ibid.). In this regard, some questions come forth: Are phenomenologists really so different? If so, how do we understand them as 'phenomenologist'? Is there any thing in common? Are phenomenologies completely diverse or they are just dissimilar? Can we find a secure common ground in phenomenology?

Spiegelberg finds it much more appropriate to refer to the loose status of phenomenology as a circle (Kreis) with several sub-circles within the larger circle. However, because of the differences and dissimilarities among the phenomenologists and phenomenologies in philosophy, and because of that it isn't safe to call them a 'school', Spiegelberg calls phenomenology in philosophy a 'movement'.[1] He justifies his proposition as follows: *"(1) Phenomenology is a moving, in contrast to a stationary, philosophy with a dynamic momentum, whose development is determined by its intrinsic principles as well as by the 'things,' the structure of the territory which it encounters. (2) Like a stream it comprises several parallel currents, which are related but by no means homogeneous, and may move at different speeds. (3) They have a common point of departure, but need not have a different and predictable joint destination; it is compatible with the character of a movement that its components branch out in different directions"* (Ibid., pp.1-2). Thus, phenomenology in philosophy has a basic departure point, but goes in different ways—related but not homogeneous—and may lead to different destinations.

Is this valid in the case of architecture? Can we speak about a 'phenomenological school' in architecture? Are architectural phenomenologists as various as philosophical phenomenologists? Can we call the phenomenological approach in architecture a

[1] Moran has a similar view point and refers to phenomenology as a 'movement'. See: (Moran, 2000, p.1).

‘movement’, like modern architecture which is referred to as a ‘modern movement’? Are there some common ‘themes’ and ‘concerns’ in phenomenology in architecture?

To be sure, the lack of a common and general definition of ‘phenomenology’ is confirmed by most of the phenomenologists (Merleau-Ponty, 1962; Moran & Mooney, 2002; Moran, 2005; Seamon, 2000; Spiegelberg, 1982). However, regardless of understanding phenomenology as a return to the things themselves (Husserl), as a ‘method’ or ‘a way of seeing’ (Heidegger), or as ‘the essence of perception’ (Merleau-Ponty), it has been employed and adopted by architectural phenomenologists in both theory and practice. Moran puts that phenomenology is more *“a practice rather than a system”* (Moran, 2000, p.4), and probably it is because of this ‘practical’ character of phenomenology that appears interesting for architects; they find a concrete potentiality in its conceptions and themes. In this regard, everyone who has referred to a—sometimes more— phenomenologist, has employed his ideas and thoughts as the departure point, and finally developed and appropriated them to establish a new architectural understanding. From one side, architectural theoreticians believe that a phenomenological understanding of the world has the capacity to be utilized as the ground for a brand and vivid interpretation of the status of both contemporary and old architecture, and consider it as the true and reliable way of comprehension of the architecture. They believe that phenomenology is able to catch the essence of the things and phenomena, and bring us near to our existential being. They not only have theorized a way of interpreting architecture, but – whether consciously or unconsciously—have established a set of criteria by which evaluate validity and invalidity of a movement, style, or a work of architecture. As a good instance we can point to Norberg-Schulz who constitutes and proposes his understanding of architecture based on Heidegger and criticizes architectural movements and works by means of evaluating them with self-established measures.

In theory, architects’ attitudes towards phenomenology should be understood in their growing attention to philosophy. Questioning what the contribution of philosophy to architecture or architectural education is, Harries answers: *“In one sense very little: no clear direction; perhaps a few pointers; mostly questions, putting into question presuppositions of our approach to architecture that are often taken for granted and thereby opening up new possibilities”* (Harries, 1997, pp.12-13). In other words, the true task of philosophy concerning architecture is ‘questioning’, to help us to‘re-think’

architecture, to question its 'taken for granted' and presuppositions, to give us opportunities to find new ways through the given situation. Philosophy learns how to think deep and broad. And Phenomenology grants architects such a potentiality. It is thought to be able to present a powerful base and ground.

For Norberg-Schulz, phenomenology is *"a method well suited to penetrate the world of everyday existence"* (Norberg-Schulz, 2000, p.15). In this way, like Heidegger, he understands phenomenology as a 'method', instead of a typical kind of philosophy, by which he can explain the world and hence the world of architecture. Pallasmaa discovers phenomenology as *"'pure looking at' phenomenon, or 'viewing its essence'"* (Pallasmaa, 1996b, p.450). By means of a 'naïve seeing', as he states, we will be able to approach the *"essence of things unburdened by convention or intellectualized explanation"* (Pallasmaa, 2001a, p.21). Harries feels uneasy concerning the classical understanding of phenomenology as a pure and firm ground and argues that in regard to dwelling and authentic thinking we should not be firm. Phenomenology does not mean to prepare a strict goal, an unshakable ground, but a 'way', a journey through 'history', through past, now and future. *"To deny all appeals to nature in the name of convention is to leap over human reality as it has evolved. To appeal to nature as a ground that assigns us our place is to sacrifice the future to the past, freedom to necessity"* (Harries, 1991, p.12). According to Eduard Führ, phenomenology in architecture enables us to understand architecture *"as a part of our life-world"* (Führ, 1998b) and brings us near to the phenomena. David Seamon explains that the aim of phenomenology is catching the underlying commonalities that mark the essential core of the phenomenon and *"the phenomenologist pays attention to specific instances of the phenomenon with the hope that these instances, in time, will point toward more general qualities and characteristics that accurately describe the essential nature of the phenomenon as it has presence and meaning in the concrete lives and experiences of human beings"* (Seamon, 2000). He believes in phenomenology as a 'kindly seeing', 'seeing with new eyes' (Seamon, 1993), a 'revelatory seeing' (Seamon, 2000) which present a 'careful description' of the phenomena (Seamon, 2007). Perez-Gomez argues that in an era in which architecture has lost its metaphysical dimension and is no longer a privileged form of reconciliation between man and his world, only phenomenology by means of rediscovering primacy of perception is able to overcome the fundamental dilemma that modern philosophy inherited from Descartes. *"By revealing the limitations of mathematical reason,*

phenomenology has indicated that technological theory alone cannot come to terms with the fundamental problems of architecture. Contemporary architecture, disillusioned with rational utopias, now strives to go beyond positivistic prejudices to find a new metaphysical justification in the human world; its point of departure is once again the sphere of perception, the ultimate origin of existential meaning" (Perez-Gomez, 1983, p.325).

On the other hand, phenomenology is also a considerable source for architects, for phenomenology in practice. Looking at the 'things' and studying architectural themes phenomenologically enables architects to think deeply about them, feel the essence of the phenomena, and try to reveal it through architectural images and details. In fact, phenomenology presents them with a great and essential source of inspiration. As Steven Holl explains, *"Phenomenology concerns the study of essences; architecture has the potential to put essences back into existence. By weaving form, space, and light, architecture can elevate the experience of daily life through the various phenomena that emerges from specific sites, programs, and architectures. On one level, an idea-force drives architecture; on another, structure, material space, color, light, and shadow intertwine in the fabrication of architecture"* (Holl, 1996, p.11). These statements obviously illuminate the concrete potentiality of phenomenological thinking concerning dealing with the things, establishing ideas, and giving them reality.

All these interpretations of phenomenology and its abilities show that, architectural phenomenologists believe in the potentiality of phenomenology as a 'way', a 'method', or an 'approach' by which the problems of architecture will be discovered and revealed vividly and more properly. It presents them a deep understanding of architectural themes and problems.

This inquiry intends to have a review of the state of phenomenological discourse in architecture, think about its interaction with phenomenology in philosophy and examine the potentiality of phenomenology in analyzing and interpreting architecture and architectural works. This necessitates studying the origins of the term in philosophy, concentrating on the themes which possess architectural connotations, simultaneously concentrating on phenomenological discussions in architecture and thinking about the similarities and differences. Therefore, it should be remarked that this study is an architectural study in two ways: it is through the view of an architect who is deeply

interested in theory of architecture on the one hand, and directs himself towards the themes and concerns which possess architectural meanings and connotations on the other. However, because of the variety of the persons and ideas, it is not possible to present an exact and comprehensive image about phenomenology in philosophy and architecture. The aim of this inquiry is studying and highlighting the common concerns and themes as much as possible. At the end, it will be shown that regardless of the differences and dissimilarities, there is a considerable amount of similarities and common themes that can function as the spinal column for the phenomenological discourse in architecture, to be considered as the departure point for a somehow comprehensive understanding of it. However, this study is not an affirmative study, but a critical reading; at the end of every section the ideas of architectural phenomenologists will be challenged to reveal their abilities and shortcomings.

After presenting a brief view to the state of phenomenological discourse in architecture and its abilities and shortcoming, the possibility of introducing a way of phenomenological interpretation which is deeply based on the current themes and concerns of phenomenological discourse, but tries to improve its problems and disadvantages, will be examined. This investigation will be done in the case study of Tadao Ando. As will be elaborated in detail, the case of Tadao Ando enables us to bring once more the mutual interaction and relationship of theory and practice into consideration, to study and evaluate the presence of theory in concrete buildings. At the same time, Ando's contribution to phenomenological discourse allows us to examine and prove our established way of phenomenological interpretation in a realized building of his.

In fact, phenomenological discourse is an ongoing and life discourse with deep potentialities and power. It is urgent to establish a generative but critical and continuous discussion within the discourse, and put it in a ceaseless interaction and dialogue with other disciplines to enrich it more and more and keep it vivid and lively.

This inquiry intends to move in this direction and take phenomenological discourse a few steps forward.

The structure of inquiry

This dissertation is divided into three main parts: 1) the question, 2) the inquiry, and 3) towards an articulate phenomenological interpretation of architecture.

The first part deals with the question of phenomenology in both philosophy and architecture, and tries to present a general view of the state of phenomenology, its intentions, methods and themes. The first sections concentrate on the idea of Edmund Husserl, founder of phenomenology, Martin Heidegger and Maurice Merleau-Ponty, two major phenomenologists whose ideas have been studied extensively by architects and architectural theoreticians. Following sections take the phenomenological discourse of architecture into account and study ideas of Christian Norberg-Schulz, Juhani Pallasmaa, Kenneth Frampton, and Steven Holl. The aim of these sections is to present an architectural reading of phenomenological discourse, to show its questions, abilities, potentialities, and also shortcomings. At the end, current problems of the phenomenological discourse in architecture will be introduced.

The second part deals with the case study of Tadao Ando. It will be shown that the question of Ando in architecture is a two-fold question; the question of a relationship between theory and practice from one hand, and the question of interpretation and phenomenology on the other. To investigate the first question, Ando's architectural reflections will be considered as his main-narrative and sub-narratives. It will be elaborated that Ando introduces various sub-narratives to be able to present the main narrative. The relationship and interaction between Ando's theory – writings – and works – buildings – will be examined in the case of the Langen Foundation Museum, by means of drawing the method of 'narrative analysis', to show to what extent is he able to narrate his main narrative and concretize his sub-narratives in the realized building.

In the third part, the possibility of an articulate phenomenological interpretation of architectural work will be examined. After introducing major and common phenomenological concerns, Ando's contribution to phenomenological discourse will be discussed. It will be shown that Ando's reflections on architecture possess deep phenomenological concerns. A review of the existing phenomenological interpretations of Ando's architecture will reveal that they suffer from the same general problems and shortcomings that phenomenological discourse in architecture suffers from. In this regard, a new way of interpreting phenomenologically – so called phenomenal

phenomenology – will be drawn which is based on phenomenological concerns and intends to improve its disadvantages. At the end, this method will be applied in the case of the Langen Foundation Museum.

I. The Question

1. The Question of Phenomenology in Philosophy

1-1 Introduction

As I mentioned, it is not possible to speak about ‘phenomenology’ as an exact ‘system’ of thought. Therefore, the aim of this inquiry is not preparing a comprehensive review or discussion on phenomenology in philosophy, nor a critical investigation of it. The objective is introducing an ‘architectural reading’ of ‘phenomenological discourse’ in philosophy, not all the body of the discourse, but that body which has influenced and affected phenomenological discourse in architecture and prepared a departure point for the architects and architectural theoreticians.

Obviously, this inquiry is not ‘philosophical’ in its classical and disciplined meaning, but more ‘architectural’. By ‘architectural’ I want to confess that this reading is intended for ‘architectural purposes’ from the point of view of an architect interested in ‘theory of architecture’, to investigate the probable common ‘themes’ and ‘concerns’ presented by philosophers and employed by architects and architectural theoreticians, to bring at the end the ‘state of phenomenology in architecture’ into question, show its abilities and shortcomings, and finally, present a new understanding as the supplementary for the current state of phenomenology in architecture. My concentration on following phenomenologists is due to this objective; Husserl is the founder of phenomenology, Heidegger is the most referred one in architectural discourse, and Merleau-Ponty is one of the important features in this regard. On the other hand, these phenomenologists are related to the architects and architectural theoreticians who have been selected and discussed in coming sections.

Moreover, concentration of this study is deliberately on those matters and themes which have architectural connotations, that is, are implicitly related to architectural concerns. For instance, in the case of Heidegger, the emphasis is mostly on his notion of space, Da-sein, place, fourfold, dwelling, etc., which have essentially architectural implications on the one hand, and have been considered by architectural theoreticians and architects on the other.

1-2 The origin of the term 'phenomenology'

Phenomenology is based on the unprejudiced, descriptive study of what appears to consciousness, and is characterized as a 'way of seeing' rather than a set of doctrines. It tries to employ *"a fresh* unprejudiced *look – i.e. untainted by scientific, metaphysical, religious or cultural presuppositions or attitudes – at the fundamental and essential features of human experience in and of the world"* (Moran & Mooney, 2002, p.1). In other words, it deals with the 'essence of manifestation', or 'the varieties of evidencing', as a study of the ways of appearing, manifesting, evidencing and showing.

Although phenomenology in philosophy is described by Edmund Husserl as a new way of doing philosophy, the term 'phenomenology' appeared in the eighteenth century in Lambert, Herder, Kant, Fichte, and Hegel's work. The first documented use of the term as such is by Juhann Heinrich Lambert, by which he means *"the theory of illusion (Schein) and of its varieties"* (Spiegelberg, 1982, p.11). For Kant, phenomenology *"is that branch of science which deals with things in their manner of appearing to us, for example, relative motion, or colour, properties which are dependent on the human observer"* (Moran, 2000, p.7). Fichte's (1762-1814) use of this term refers *"to the manner of driving the world of appearance, which illusorily appears to be independent of consciousness, from consciousness itself"* (Ibid.). Hegel prominently used the term 'phenomenology' in his book 'Phenomenology of Spirit' (1807) *"as that discipline which describes the unfolding or coming to consciousness of truth"* (Moran & Mooney, 2002, p.10).

However, the immediate inspiration for Husserl was Franz Brentano. Husserl's conviction that philosophy is a rigorous science, and consists in 'description' rather than causal explanation is rooted in Brentano.

1-3 Phenomenology in Husserl

Husserl (1859-1938) announced phenomenology in 1900-1901 *"as a bold, radically new way of doing philosophy, an attempt to bring philosophy back from abstract metaphysical speculation wrapped up in pseudo-problems, in order to come into contact with the matters themselves, with concrete living experience"* (Moran, 2000, p.xiii). As Moran puts it, *"Husserl frequently speaks of phenomenological* description *as* clarification, illumination, enlightenment, *even as* conceptual analysis, *whatever assists in elucidation the meaning of the phenomenon in question without resorting to purely causal or 'genetic' explanation"* (Moran & Mooney, 2002, p.2). In 'Investigations,' his objective was actually abandoning the old ways of doing philosophy to return to the careful description of the 'things themselves'.

According to Smith, Husserl's understanding of phenomenology as the science of the essence of consciousness implies that every experience or act of consciousness is conscious, that is the subject experiences it, and that consciousness is always a consciousness of something, what Husserl calls it 'intentionality'. *"In Husserl's hand, then, phenomenology – the study of the essence of consciousness as lived – is centrally concerned with structures of intentionality: in perception, imagination, judgment, emotion, evaluation, volition, consciousness of time and space, experience of other people, and do on. So phenomenology is largely focused on how perception, thought, emotion, and action are directed toward things in the world, how things are 'intended' in these forms of experience, and thus the meaning things have for us in different forms of experience"* (Smith, 2007, p.193).

1-3-1 To the things themselves

Husserl claims that it is necessary to come back to the 'things themselves'. Returning to the 'things themselves' does not mean employing an empirical concern to the things as in physics. 'The things themselves' are the immediately intuited essential elements of consciousness, and through phenomenology, Husserl intends to *"address the given, the phenomena, the things themselves, in the sense of whatever immediately appears to consciousness in the manner that it so appears"* (Moran, 2000, p.108). Thus, for Husserl,

phenomenology means a return to the 'phenomena', to 'the things themselves' as they show themselves to be, as 'what appears as such', not as a representation.

In this way, phenomenology does not stop in appearance, but seeks the essence of appearance. It intends to be a 'science of essences', *"a science that makes the essences of things that appear visible to the enquirer"* (Moran & Mooney, 2002, p.6).

1-3-2 Phenomenology as a presuppositionless science

At the beginning Husserl presented phenomenology as a pure, presuppositionless science of cognition. It is clear that it is not possible for a science to be presuppositionless, and we necessarily use our ordinary language, experience, and other presuppositions in any scientific investigation. By presuppositionless *"he believes that we should not assume any philosophical or scientific 'theory', and furthermore must avoid 'deductive' reasoning (which presupposed logic) and mathematics as well as any other empirical science or speculative theory of psychology and philosophy, in order to concentrate on describing what is given directly in 'intuition' (Anschauung)"* (Moran, 2000, p.126). Thus, the objective of Husserl is leaving all the metaphysical and empirical presuppositions to be able to catch the 'concrete' given things, as they appear for us, and as they are lived. Phenomenology intends to return 'what is directly given', but the 'given' is not the scientific presuppositions, but what is intrinsically given in our intuition. In this way, we will be able to return to the 'phenomena'.

1-3-3 Suspension (reduction)

Therefore, to catch the essences of the things, it is necessary to suspend all our natural sciences and naturalistic beliefs which constitute the presuppositions. Husserl names this process as 'reduction' (epoche), *"a leading back to the origins of which our all too hasty everyday thought has lost sight"* (Spiegelberg, 1982, p.119). Smith explains this technique of bracketing as a shift in 'attitude', by which one's consciousness of *that object* transforms to one's *consciousness* of that object. *"In the 'natural' attitude I see that tree across the way. Now, I 'bracket' the question of its existence. Thereby, I focus on the* way *the object is presented in my seeing it, the sense it has for me in my visual experience, regardless of whether it exists. By this shift in attitude, I turn toward my consciousness-of-the-object through a modification of my intention of that object… I*

proceed, as it were, through the object *of my experience to my* experience *of the object. That is, I turn toward a consciousness that I experience as consciousness-of-objects-in-the-world"* (Smith, 2007, p.241). The objective of reduction is freeing the phenomena from their transphenomenal ingredients, to allow us to catch what is indubitably or absolutely given.

By reduction, Husserl wants to detach himself from all the conventionally opinions, such as psychology, philosophical, and metaphysical theories, as well as natural science, to get rid of the normally dominant presuppositions. Through phenomenological reduction he intends to catch the pure phenomenon. *"When we grasp experiences and objects in their 'self-giveness' or 'immanence', (in Husserl's sense) we have arrived at 'the shore of phenomenology'"* (Moran, 2005, p.8). However, as Spiegelberg explains, *"This does not mean that we are to forget all about the reduced reality. We are only instructed not to attach any weight to it. Otherwise the phenomenon of what is believed and even the phenomenon of reality ascribed to it are to be left untouched"* (Spiegelberg, 1982, p.120).

However, the possibilities of 'reduction' is questionable for the followers of Husserl. *"Both Heidegger and Merleau-Ponty denied the possibility of carrying out a 'complete' reduction, insisting that we can only think back to our being-in-the-world, and attempting to go behind this phenomenon makes no sense"* (Moran, 2000, p.160).

1-3-4 Physical body and living body

In our everyday life, we experience physical objects around us in streets, houses, shops, or studios, in our practical activities such as walking, dining, working etc. on the other hand, everyone has experienced his or her body as such. Husserl uses two different terms and distinguishes between the 'physical body', 'Körper', as the physical system of bones and organs, and one's 'living body', 'Leib', as we use it in everyday life (Smith, 2007). In this way, our engaging with the environment is not only based on our physical engagement with the things, but our lived encounter with the world. We sense both our 'physical body' because of the gravity while falling down from stairs, and our animated 'living body' when we move ourselves towards the door. In other words, our body has a special kind of corporeality, 'lived-bodiliness', which makes us an actor in the world, and thus our perception is a lived, experienced perception.

In this way, we experience the things around us in relation to our body, in a spatial, spatiotemporal relation to our 'Leib'. When we look at a raven flying over there, it is entire the body that experiences it; our body is an existential entity aware of the coordinate system of our visual field and kinesthetic field. Thus, *"The form of my experience is that of my perception of the raven before me, with its shape and color and cawing and movement appearing in certain ways, all this occurring in my current visual-motor-tactile-auditory-olfactory* field *of consciousness"* (Ibid., p.224).

This attitude towards the things is also based on the distinction Husserl presents between 'the world of natural experiences' and 'the world of scientific theory'. As Moran explains, in 'natural' attitude the world stands before our eyes, and we live it in our everyday lives. This world is spatial and temporal, consists of objects such as birds, trees, and mountains. The reference center of this world is man himself, and the surrounding objects have changing relations and positions to us. On the contrary, the world of scientific theory consists of the bodies, masses, field of gravity, etc. (Ibid., p.219).

1-3-5 Life-world

Husserl pays more attention in his late works to the historical explanation. He found that we are essentially historical beings, and our knowledge has been historically instituted. He argues that the mathematical idealization presents the essence of space-time and natural things in a way that is alienated from our everyday life. In 'The Crisis of European Science' the notion of the 'life-world', as 'the surrounding world of everyday life', or *"the world as experienced by a living subject in his particular perspective"* (Spiegelberg, 1982, p.146) got a prominent importance. The life-world is the world in which all my experiences take place, and consists in all the objects of my consciousness. The life-world is not an ontological structure, rather a 'phenomenological' structure, *"it is the world as experienced in everyday life. That is, the life-world is not a distinct domain of objects, but a range of noematic* sense*, embracing the types of sense presenting objects as we experience them in everyday life"* (Smith, 2007, p.344).

Moran gives a brief explanation on the life-world as follows: *"As conscious beings we always inhabit the life-world; it is pregiven in advance and experienced as a unity. The life-world is the general structure which allows objectivity and thinghood to merge in the*

different ways in which they do emerge in different cultures. Although different societies have different outlooks and different ways of understanding nature, Husserl believed that a more basic interrogation of these cultural differences revealed the invariant structure of the life-world. In fact, in Husserl's more generative investigations, it is clear that there is not one single life-world for Husserl, but a set of interesting or overlapping worlds, beginning from the world which is the 'home world' (Heimwelt), and extending to other worlds which are farther away, 'foreign' or 'alien worlds', the worlds of other cultures etc" (Moran, 2000, p.182).

Thus, the life-world is our everyday life, including the natural and man-made phenomena. The 'life-world' constitutes the environment in which we as human beings live. As life takes place and occurs constantly, and as we are historical entities, the 'life-world' is constituted of both invariant and variant characters.

1-3-6 Horizon and background

The account of the 'horizon' of what we experience plays a vital role in Husserl's phenomenology. According to Husserl, in every mental process there is a set of unique essential possibilities that constructs the 'horizon' of the experience. Moreover, we do not perceive an object in isolation, but against a *background* and within a 'surrounding world', in which it is related to other objects, bodies, persons, and other I's. This world is actually 'horizon of the horizons' (Moran, 2005).

In this way, the act of perceiving an object, a tree for instance, is rooted in a horizon of possibilities and background understanding. *"This range of possibilities is defined by the noematic sense in my experience together with the content of my implicit – often vague and indefinite* – background *ideas about such objects, including beliefs, expectations, and practices. Thus we may define the* horizon *of an act of consciousness as the range of* possibilities *for the intended object that are left open by the act's noematic sense together with relevant background ideas that are implicit or presupposed in the core sense"* (Smith, 2007, p.287).

1-4 Phenomenology in Martin Heidegger

Martin Heidegger is one of the great philosophers of the twentieth century, and his magnum opus 'Being and Time' is one of the great and influential works of the world. Undoubtedly, his thought influenced strongly not only various fields of philosophy but also other disciplines such as art and architecture.[1]

In 'Being and Time', Heidegger tries to present a phenomenological description of the essential structure of the human existence, Da-sein, its temporality and historicality. However, it is said that some times after the publication of 'Being and Time', Heidegger's opinion had a change or turning (Kehre) *"whereby he rejected the strait-jacket of transcendental philosophy and sought to explore the meaning of Being through a meditative, if consciously willful, even idiosyncratic, examination of poetry, art, architecture, and some significant revelatory moments in the history of philosophy"* (Moran, 2000, p.199). Heidegger did not explicitly confirm a substantial change in his method and expressed that the new approach from Being to human being never excluded the earlier one from human being to Being. In this way, *"for Heidegger the Kehre is a matter of a both-and, not of an either-or"* (Spiegelberg, 1982, p.407). For the later Heidegger, the basic matter is not Da-sein, but Being itself. This later thinking has the character of poetry so that it seems as if Heidegger believes in thinking as a form of poetry. In this regard Karl Lövith expresses that it is hardly possible to determine *"whether Heidegger poetizes philosophically or thinks poetically"* (Quoted in Vycinas, 1969, p.2).

1-4-1 Phenomenology as letting to be seen

Heidegger is an original phenomenologist who tried to start with Husserl's notion of returning to the things themselves, but went beyond it and established his own opinion. He rejected Husserl's Cartesianism and transcendental idealism, and forged his own way. To show the basic difference between Heidegger's and Husserl's way of understanding phenomenology, Spiegelberg discusses that Heidegger concentrates on 'Being', but

[1] According to Eduard Führ (2000a), Heidegger's lecture entitled 'Building Dwelling Thinking' (1951) in the second 'Darmstadt Discussion' could be understood as a first impetus to a 'phenomenology of architecture'. He states that this seminal work has been studied and understood from different viewpoints, not only from the side of philosophers and scholars, but architecture and artists. This was also apparent immediately after lecture, in which the architects who listened to it understood it in different ways and referred to different passages. See: (Führ, 2000).

Husserl concentrates on ‘pure ego’ and ‘consciousness’. Thus, *“Heidegger never was a phenomenologist in the strict sense defined by Husserl’s subjectivist transcendentalism with its idealistic implications,… he never accepted the phenomenological reduction in Husserl’s sense”* (Spiegelberg, 1982, p.408).

In ‘Being and Time’, Heidegger deals with the concept of phenomenology as his ‘method of investigation’, and a ‘concept of method’. He states that *“The expression ‘phenomenology’ signifies primarily a* methodological conception. *This expression does not characterize the what of the objects of philosophical research as subject-matter, but rather the* how *of that research”* (Heidegger, 1996a, p.28). According to him, phenomenology has two components, phenomenon, and logos, which are derived from the Greek terms ‘phainomenon’ and ‘logos’. He points out that to understand the term ‘phenomenology’, we should pay attention to these components.

About the concept of phenomenon he states that *“the Greek expression ‘phainomenon’, from which the term ‘phenomenon’ derives, comes from the verb ‘phainesthai’, meaning ‘to show itself.’ Thus phainomenon means what shows itself, the self-showing, the manifest. ‘Phainesthai’ itself is a ‘middle voice’ construction of ‘phainō’, to bring into daylight, to place in brightness. ‘Phainō’ belongs to the root ‘pha-‘, like ‘phōs’, light or brightness, that is, that within which something can become manifest, visible in itself. Thus the meaning of the expression ‘phenomenon’ is ‘established as what shows itself in itself,’ what is manifest”* (Ibid., p.29). Through this etymological study, Heidegger thus finds that a phenomenon is in fact a self-manifestation. Beings show themselves in various manners, depending on the way we access them. They may also show themselves as what they are not. Thus, this self-showing is called ‘seeming’, and the expression phenomenon means in Greek what looks like something, what ‘seems’, ‘semblance.’ In brief, *“both meanings of ‘phainomenon’ (‘phenomenon’ as self-showing and ‘phenomenon’ as semblance) are structurally connected”* (Ibid.).

On the other hand, Heidegger argues that the basic meaning of logos is ‘speech’. ‘Logos’ as speech means to make manifest ‘what is being talked about’ in speech. *“Logos’ lets something be seen (phainesthai), namely what is being talked about”* (Ibid., p.32). Logos as speech brings the matter into the open, manifests it, and lets it to be seen. Thus, logos is letting to be seen, to be manifested.

Accordingly, phenomenology as the combination of the terms 'phenomenon' and 'logos', means *"to let what shows itself be seen from itself, just as it shows itself from itself"* (Ibid., p.35). For Heidegger phenomenology intends to make manifest the matters as they manifest themselves.

On the other hand, Heidegger uses phenomenology in studying the human being and its historical and concrete situations. *"Heidegger wants to employ phenomenology as the proper mode of access to the phenomena of concrete human life, factical life, as he had initially called it in his early lecture courses, a way of thinking about human nature that remained faithful to the historical, lived, practical nature of human existence"* (Moran, 2000, p.227-28).

Heidegger had a new approach to 'Being' in his last works and used the German word 'Denken' (thinking). By thinking he wanted to avoid abstract reasoning of classical philosophy. For him, thinking was "*an intent and reverent meditation with our whole being on what makes the content of our thinking*" (Spiegelberg, 1982, p.402).

Thus, phenomenology for Heidegger is a new way of seeing, rather than a set of philosophical propositions, a way of seeing without any idealistic or realistic presuppositions.

1-4-2 The question of Being

Heidegger's most important problem during his life was the 'question of Being', an essential question that has been researched from Plato to Hegel. According to Heidegger, there are three prejudices that repeatedly promote the necessity of questioning the problem of being: first, 'Being' is the most universal concept; second, the concept of 'Being' is indefinable; and third, 'Being' is a self-evident concept, however all these prejudices can not reject the necessity of the question (Heidegger, 1996a).

Heidegger expresses that traditional philosophy has lost the primary understanding of Being, and considered beings in the light of their relation to a subject; things are objects, relating to the subject. Thus, history of philosophy is actually the history of metaphysics and subjectivism. The forgottness of Being is the result of neglecting difference between Being and beings, by dealing with beings as Being.

According to Heidegger, early Greek philosophers were true thinkers of Being. But 'it ended with Aristotle' and after that there was no philosophy of Being, but merely of

beings (Vycinas, 1969, p.6). On the other hand, the forgottness of Being is itself an event of Being, with which metaphysics were founded.

1-4-3 Da-sein and Being-in-the-world

According to Heidegger, man as a questioning being questions the meaning of 'being'. He is the only being who can ask from its being. However, to question Being requires having a presupposition and a certain knowledge of it. Dealing with the question of being consists in the fact that a being – the questioner – is clear in its being. This being as a questioner is referred to as Da-sein. Thus, *"the explicit and lucid formulation of the question of the meaning of being requires a priori suitable explication of a being (Da-sein) with regard to its being"* (Heidegger, 1996a, p.6). In this way, Heidegger starts from the ontic knowledge of Being, and determines the essence of man, as Da-sein. Da-sein, a German word literally meaning 'being there', is for Heidegger the presence of Being in concrete life and situations. He believes that having an explicit understanding of Dasein leads to the understanding of Being.

Heidegger stresses that the determinations of being of Dasein needs to be understood 'a priori' as grounded the state of Being he calls 'being-in-the-world'. He expresses that the compound expression 'being-in-the-world' indicates to a 'unified phenomenon'. Although this expression can not broken into components, the phenomenal fact resulted from 'being-in-the-world' gives us a threefold perspective.

-'In-the-world' which refers to the questioning the ontological structure of 'world' and dealing with the idea of 'worldliness'.

-The 'being' in which we are looking for 'who', and should be able to determine who is in the mode of average everydayness of Da-sein.

-'Being in' as such, this needs analyzing ontological constitution of in-ness.

However, analyzing any of these constitutive factors includes analysis of the others, i.e. we should pay attention to the whole phenomenon.

1-4-4 Being-in and dwelling

Heidegger remarks that 'Being-in' concerning Da-sein is not the objective presence of human body 'in' a being objectively present, but is existential. He refers to the etymology of the world 'in' and states that 'in' stems from the 'innan' which means 'to

live', 'habitare', 'to dwell', and 'an' means I am used to, familiar with, I take care of something. Thus, 'being-in' designates to dwelling, and 'being-in-the-world' indicates dwelling and residing of Da-sein in the world. In other words, we can conclude that Da-sein essentially dwells in the world. Moreover, Heidegger explains that the expression 'bin' (am) is connected with 'bei' (with, by, near), and 'Ich bin' (I am) *"means I dwell, I stay near ... the world as something familiar in such and such a way"* (Ibid., p.51). Thus, 'being' as the infinite of 'I am' means to dwell near .., to be familiar with, and 'being-in' is *"the formal existential expression of the being of Da-sein which has the essential constitution of being-in-the-world"* (Ibid.).

'Being-in' as an existential of Da-sein indicates 'being together with' the world, or 'being with' the world. However, 'being with' is not true in the case of objects which are beings-objectively-present-together, *"two beings which are objectively present and are, moreover, 'worldless' in themselves, can never 'touch' each other, neither can 'be' 'together with' the other"* (Ibid., p.52). Thus, Da-sein's spatiality, or its 'being-in-space' is possible only *"on the basis at being-in-the-world in general"* (Ibid.).

1-4-5 Against traditional opinions of space

Heidegger's notion of space is one of the central components of being-in-the-world, and constitutes one of the basic moods of Da-sein. Heidegger opposes the three traditional opinions on space, the absolute theory, the relational theory, and the Kantian theory, and establishes his own understanding.

According to the absolute theory, space is a homogenous structure and exists independently of other things. In other words, its existence is free-standing. Absolute space acts as a 'container' or 'arena' in which objects and events take place, but it is independent of them. *"Absolute space serves as the ultimate framework for the positions and motions of objects and the relative space within it"* (Arisaka, 1995).

Relational space could not be imagined independently of objects, and in this attitude, space emerges from the relations between the objects or a property of objects. In other words, space is strongly related to the objects and their existence, and without objects there is no space. Although these two kinds of theories have differences, both of them *"assume that space has some kind of objective, physical reality"* (Ibid.).

In contrast to both above mentioned theories, Kant believes that space is actually 'subjective' and is *"an a priori feature of our intuition and not a feature of physical reality independent of the mind"* (Ibid.) For Kant the perception of space is deeply related to the human mind and we represent the things given to us in outer sense. Kant asserts that, *"solely from the human standpoint that we can speak of space, of extended things, etc… If we depart from the subjective condition under which alone we can have outer intuition,…the representation of space stands for nothing whatsoever"* (Ibid.).

Heidegger believes that all these three theories are based on the metaphysical dichotomy of separated subject and object and none of them can explain the true essence of space. He tries to establish his unique viewpoint and lead to the fourth theory of space.

Heidegger, like Kant, relates space to the human character and considers it as a condition of experience, but unlike him, does not believe that it is an a priori feature of the mind. He tries to ignore subject-object framework in investigating the spatial activities of the human being within their everyday life and employs a phenomenological approach to space. In other words, Heidegger's theory of space is a theory of 'lived' space, and is based on our activities and involvement in the world and environment.

1-4-6 Three types of space

Heidegger distinguished three different types of space: world-space, regions (Gegend), and Dasein's spatiality which is divided into de-severance (Ent-fernung), and directionality (Ausrichtung).

World-space

Describing the third constitutive factor of 'being-in-the-world', Heidegger argues that when we mention 'being-in', we are inclined to understand it as 'being-in something'. 'Being-in' names the kind of being of a being which is 'in' something else, as tea is 'in' a cup, table is 'in' a room. By 'in', according to Heidegger, *"we mean the relation of being that two beings extended 'in' space have to each other with regard to their location in the space"* (Heidegger, 1996a, p.50). This relation of being can be extended; for example, the bench is in the lecture hall, the lecture hall in the university, the university in the city, so that we can say the bench is in 'world space'. World-space is very close to the theory of absolute space in which entities 'in' world-space are independent of the space which contains them. In this sense space acts as a 'container'.

This notion of space includes beings which are objectively present in the 'world-space', but does not explain and cover the way Da-sein is in the world.

Region

The things at hand in everyday association, according to Heidegger, have the character of 'nearness'. This nearness is not measurable by measuring distances, i.e. is not a mathematically expressed nearness, but is determined by handling and using.

In fact, the place of a useful thing is related to other things, and are not in a random spatial positions; *"The actual place is defined as the place of this useful thing for… in terms of a totality of the interconnected places of the context of useful things at hand in the surrounding world"* (Ibid., p.95). Heidegger calls this whereto of the possible belonging somewhere of useful things, the 'region'. He states that *"Whenever one comes across useful things, handles them, moves them around, or out of the way, a region has already been discovered"* (Ibid., p.337). Regions are found not in a gathering of objectively present things, but at hand in individual places. They are based on Da-sein's taking care of the things, in a totality of relevance.

Thus, Heidegger's region spaces are related to our daily activities and are functional or zuhanden (ready-to-hand). According to Harries this term which concentrates on 'hand' *"recognizes the importance of the hand, that is, the mediating function of not just the eye but the body, the moving body: I reach for something—it is too high; I try to pick something up—it is too heavy; I want to walk somewhere—it is too far"* (Harries, 1997, p.180). In this way, it is the body that helps us to understand distance and proximity, and grants us a matrix of coordinates as up and down, right and left, front and back, by which we engage the world. The spaces of work and life – office, kitchen etc. – embrace regions which arrange our activities and determine the locations of available 'equipment.' The 'above' as what is 'on the ceiling' and 'below' as what is 'on the floor' are interpreted by their everyday associations, and are not measured mathematically. In measuring mathematically, they are reduced to dimensions, and are considered isolated.

De-distancing and directionality

Heidegger acknowledges that the spatiality of Da-sein as a non-objective presence could not be explained as a position in 'world-space', or being in a place like a region. In other words, neither 'world-space' nor 'region' refer to the essential spatiality of Da-sein. Actually, Da-sein's spatiality must explain the way Da-sein is 'in' the world. Here,

Heidegger describes the spatiality of Da-sein in terms of de-distancing (de-severance) and directionality.

Heidegger considers de-distancing as a kind of being of Da-sein with regard to its being-in-the-world, and expresses that *"De-distancing means making distance disappear, making the being at a distance of something disappear, bringing it near"* (Ibid., p.97). In this sense, Da-sein is fundamentally de-distancing. De-distancing is an existential mood, and the things are accessible for Da-sein in their remoteness, because of the capability of de-distancing them. In fact, only Da-sein is capable of de-distancing regarding its way of being-in-the-world. When we say that Da-sein occupies a place, it is essentially different from being at hand at a place in terms of its region. Occupying for Da-sein means *"de-distancing what is at hand in the surrounding world in a region previously discovered circumspectly beforehand"* (Ibid., p.100). For example, when I reach for the pen, it appears 'available' and 'close' to me, or when I walk from my desk area into the kitchen, it is not just a change of positions from A to B *"in an arena-like space, but I am 'taking in space' as I move, continuously making the 'farness' of the kitchen 'vanish', as the shifting spatial perspectives are opened up as I go along"* (Arisaka, 1996a). For Da-sein, here is understandable in terms of the over there of the surrounding world. Here and there exist for Da-sein as de-distancing. *"The here does not mean the where of something objectively present, but the where of de-distancing being with… together with this de-distancing"* (Heidegger, 1996a, p.100). Thus, Da-sein as being-in-the-world is essentially dwelled in de-distancing. *"Dasein brings things close in the sense of bringing them within the range of its concern, so that they can be experienced as near to or remote from a particular Dasein"* (Dreyfus, 1991, p.131).

Whereas Da-sein de-distances as being-in, it has at the same time the character of directionality. In fact, every bringing near demands taking a direction towards something in a region. In other words, being-in-the-world of Da-sein is a directional de-distancing.

In this regard, the right and the left are founded in this directionality, and Da-sein employs these directions together along with its de-distancing which is grounded in being-in-the-world. Moreover, the spatialization of Da-sein in its 'corporeality' is based on these directions. Heidegger explains *"Directedness toward the right or the left is grounded in the essential directionality of Da-sein in general, which in turn is essentially*

determined by being-in-the-world" (Heidegger, 1996a, p.102). In sum, de-distancing and directionality constitute the spatiality of Da-sein.

1-4-7 Spatiality of Da-sein

As we saw, Da-sein as being-in-the-world is spatial by way of de-distancing and directionality; hence, things at hand in the surrounding world can be encountered in their spatiality. Regions are contexts of useful things at hand, and include the totality of relevance which constitutes things being at hand, and hence things at hand can be found and determined according to form and direction. The process of letting innerworldly beings be encountered through de-distancing and directionality (orientation), is 'giving space' or 'making room'. 'Making room' *"makes actual factical orientation possible. As circumspect taking care of things in the world, Da-sein can change things around, remove them or 'make room' for them only because making room – understood as an existential – belongs to its being-in-the-world… space is initially discovered in this spatiality with being-in-the-world"* (Ibid., p.103).

Heidegger speculates on the relation between subject, world, space, and Da-sein from one side, and the originality of Da-sein's spatiality on the other. According to him, space is not in the subject, and the world is not in space, rather, space is 'in' the world through Da-sein's being-in-the-world. He confesses that *"Space is neither in the subject nor is the world in space. Rather, space is 'in' the world since the being-in-the-world constitutive for Da-sein has disclosed space. Space is not in the subject, nor does that subject observe the world 'as if' it were in space. Rather, the 'subject' correctly understood ontologically, Da-sein, is spatial in a primordial sense"* (Ibid.).

1-4-8 The origin of the work of art

According to Heidegger, the question of the origin of the work of art is the question about its essential source because, on the one hand, the artist is the origin of the work, on the other, the work is the origin of the artist. However, artist and work in their interrelations *"are each of them by virtue of a third thing which is prior to both, namely, that which also gives artist and work of art their names – art"* (Heidegger, 1993a, p.143). Thus, art is the origin of both artist and work, and the best attempt is discovering

the essence of art in a place in which it essentially unfolds, in a work of art. But, what and how is a work of art?

1-4-9 Thingly character of the work of art

According to Heidegger, works of art are familiar to us, and we usually deal with them as things: pictures, paintings, hymns, and… are treated as other things. All the works of art, Heidegger stresses, *"have this thingly character"* (Ibid., p.145), and the thingly aspect of the artwork makes it necessary to know what a thing is.

Heidegger distinguishes three interpretations of the thingness of the thing predominant in the history of western thought. In the first one, things are bearer of their characteristics, and are their properties. A block of granite bears its features as a heavy, bulky, shapeless, and rough material. *"A thing, is that around which the properties have assembled"* (Ibid., p.148). In this way, the definition of the thingness of the thing is the substance with its accidents.

According to the second concept of a thing, *"A thing is nothing but the unity of a manifold of what is given in the senses"* (Ibid., p.151). A thing is that which is perceived through sensations in the senses of sight, hearing, and touch. In the third approach, a thing is considered as formed matter. In a thing, matter stands together with form. Heidegger states that all the modes of determining the thingness of the thing as a bearer of traits, as the unity of a manifold of sensations, and as a formed matter, just cover the thingness of the thing, and do not permit it to be manifest. The first one sets the thing too far, the second one makes it press too physically upon us, and the third one is too broad to catch the thingness of the thing. Heidegger attempts to capture the things beyond the traditional thing-interpretations through his phenomenological approach. He confesses that *"We ought to turn towards the being, think about it in regard to its Being, but by means of this thinking at the same time let it rest upon itself in its very own essence"* (Ibid., p.157).

1-4-10 Work of art and truth

We do not consider a work of art as a mere thing, in spite of its similarities to the mere things and their self-contained features. The piece of equipment is half thing, because it is characterized by thingness, yet, it is something more simultaneous, it is half artwork,

because it lacks the self-sufficiency of artwork. Accordingly, Heidegger states that *"Equipment has a peculiar position intermediate between thing and work"* (Ibid., p.155). Here, Heidegger wants to choose a common sort of equipment, a pair of peasant shoes, and takes the well-known painting of van Gogh in which he represents such equipment. According to Heidegger, when the peasant woman wears her shoes in the field, *"Only here are they what they are"* (Ibid., p.159), whether she thinks about them, looks at them or not. In other words, those shoes are shoes, when they are used by the woman, and *"It is in this process of the using of the equipment that we must actually encounter the character of equipment"* (Ibid.). In this guise, the equipmental character of equipment is manifest in its using and function.

Heidegger here tries to employ a phenomenological explanation of these shoes, and says that:

> *"From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field swept by a raw wind. On the leather lie the dampness and richness of the soil. Under the soles stretches the loneliness of the field-path as evening falls. In the shoes vibrates the silent call of the earth, its quiet gift of the ripening grain and its unexplained self-refusal in the fallow desolation of the wintry field ... This equipment belongs to the 'earth', and it is protected in the world of the peasant woman. From out of this protected belonging the equipment itself rises to its resting-within-itself"* (Ibid., pp.159-60).

Heidegger attributes the equipmental being of the equipment to its usefulness and reliability. This reliability makes the peasant woman sure of her world, and is privy to the silent call of the earth. Heidegger puts earth against world and points out that world and earth exist for her only in the equipment.

Thus, Heidegger describes the capabilities of his phenomenological approach to the painting of van Gogh and explains that when we stand in front of his paintings, it spokes to us. When he claims that: *"In the nearness of the work we were suddenly somewhere else than we usually tend to be"* (Ibid. p.161) he actually stresses the differences of the phenomenological approach and its avoidance from usual interpretations. The artwork,

he claims, *"lets us know what shoes are in truth"* (Ibid.), and if there is anything questionable, the problem lies in the fact that we could not experience too much in the nearness of the work.

1-4-11 Greek temple, world, and setting-into-work of truth

Heidegger remarks the availability of the artwork in the current societies for the public and states that in spite of the ideal situation they might have in a museum, *"placing them in a collection has withdrawn them from their own world"* (Ibid., p.166). In other words, a work of art and also an architectural work will be perish when displaced from its original place. Here, Heidegger discusses the relationship between a work of art and its place and emphasises that a work of art is fundamentally related and linked to its place and environment, and its world is rooted in that situation. Thus, *"World-withdrawal and world-decay can never be undone. The works are no longer the works they were"* (Ibid.). Accordingly, the basic question is *"does the work still remain a work if it stands outside all relations? Is it not essential for the work to stand in relation? Yes, of course"* (Ibid. p.167). Consequently, a work opens up its own world and realm, and stands just there. It belongs to the realm which is opened up by itself. In fact, *"the work-being of the work occurs essentially and only in such opening up"* (Ibid.), and through this opening up there is a happening of truth at work.

Heidegger selects a work of architecture, a Greek temple, to show how the happening of truth takes place in it. Here, he also presents a phenomenological description of this work:

> *"A building, a Greek temple, portrays nothing. It simply stands there in the middle of the rock-clef valley. The building encloses the figure of the god, and in this concealment lets it stand out into the holy precinct through the open portico. By means of the temple, the god is present in the temple. This presence of the god is in itself the extension and delimitation of the precinct as a holy precinct. The temple and its precinct, however, do not fade away into the indefinite. It is the temple-work that first fits together and at the same time gathers around itself the unity of those paths and relations in which birth and death, disaster and blessing, victory and disgrace, endurance and decline acquire the shape of destiny for human being. The all-governing expanse of this*

open relational context is the world of this historical people. Only from and in this expanse does the nation first return to itself for the fulfilment of its vacation.

Standing there, the building rests on the rocky ground. This resting of the work draws up out of the rock the obscurity of that rock's bulky yet spontaneous support. Standing there, the building holds its ground against the storm raging above it and so first makes the storm itself manifest in its violence. The lustre and gleam of the stone, though itself apparently glowing only by the grace of the sun, first begins to radiance the light of the day, the breadth of the sky, the darkness of the night. The temple's firm towering makes visible the invisible space of air. The steadfastness of the work contrasts with the surge of the surf, and its own repose brings out the raging of the seas. Tree and grass, eagle and bull, snake and cricket first enter into their distinctive shapes and thus come to appear as what they are. The Greeks early called this emerging and rising in itself and in all things 'physis'. It illuminates also that on which and in which man bases his dwelling. We call this ground the 'earth'. What this world says is not to be associated with the idea of a mass of matter deposited somewhere, or with the merely astronomical idea of a planet. Earth is that whence the arising brings back and shelters everything that arises as such. In the things that arise, earth occurs essentially as the sheltering agent.

The temple-work, standing there, opens up a world and at the same time sets this world back again on earth, which itself only thus emerges as native ground. But men and animals, plants and things, are never present and familiar as unchangeable objects, only to represent incidentally also a fitting environment for the temple, which one fine day is added to what is already there. We shall get closer to what 'is', rather, if we think of all this in reverse order, assuming of course that we have, to begin with, an eye for how differently everything then faces us. Mere reversing, done for its own sake, reveals nothing.

The temple, in its standing there, first gives to things their look and to men their outlook on themselves. This view remains open as long as the work is a work, as long as the god has not fled from it." (Ibid., pp.167-68)

The main themes of this text could be listed as follows:

- This building, as a work, does not portray something, but it encloses the figure of the god. God is not represented, but is present. In other words, the temple is the realm of the presence of the god.
- The temple and its precinct are not indefinite, but definite. In other words, the Greek temple does not create an infinite realm, rather it is founded on the unification of the paths and relations which are essentially rooted in the world of the historical people. In this way, this work is not an isolated work, but fundamentally interconnected to its context.
- 'Standing there' is stated repeatedly in this text. By emphasizing it, Heidegger wants to confirm that the true building does not stand anywhere, but 'there', in its true 'place'. All the characteristics which he expresses are related to 'there', a special 'place'.
- The Greek temple is not only related spiritually to its context, but also physically to its environment. This building rests on the rocky ground, stands against the storm, and radiates the grace of the sun. Thus, this building is physically related to its environment. In other words, in the Greek temple, earth is manifested.
- Temple-work is the realm of confrontation of the twofoldness of 'earth' and 'world'. This work opens up a world and simultaneously sets it back on earth and this act leads to a 'native ground'. *"Towering up within itself, the work opens up a 'world', and keeps it abidingly in force"* (Ibid., p.169). Thus, the work of architecture becomes the realm of the world and earth. This presence of the earth and world, will be elaborated as the fourfold of earth, sky, gods, and mortals in the next essays of Heidegger.
- As the result of this presence, and through the gathering of the relations and paths, a new landscape appears through which things are given their look and men their outlook on themselves. Thus, things are things through the temple-work.

1-4-12 Truth, opening up a world and setting forth of earth

A work of art opens up a world and consequently *"all things gain their lingering and hastening, their remoteness and nearness, their scope and limits"* (Ibid., p.170). Thus, a

work of art, a temple-work, gathers all the things through its opening up a world. However, a world is not a merely collection of the objects. World worlds and through its worlding the work creates a spaciousness. A work, makes space for that spaciousness by being a work, and *"'To make space for' means here specially to liberate the free space of the open region and to establish it in its structure"* (Ibid.). This establishment occurs in fact in erecting, setting up a world, and worlding.

In its setting up a world the temple-work not only does not cause the material to disappear, *"but rather causes it to come forth for the very first time and to come into the open region of the work's world"* (Ibid., p.171). Accordingly, the given materials are presented as materials in the temple-work, the rock comes to bear and rest in its becoming a rock, metals come to glitter, colours to glow, and words to be said. In this way, materials manifest their materiality through the worlding of the work.

Heidegger refers to that into which the work sets itself back and which it causes to come forth in this setting back of itself as 'earth'. Earth comes forth and shelters, and on earth and in it, historical man founds his dwelling in the world. Thus, dwelling occurs through the earth. On the other hand, the work sets forth the earth by setting up a world, *"The work lets the earth be an earth"* (Ibid., p.172).

Therefore, two essential features in the work-being of the work are: setting up a world, and setting forth of earth. The world founds itself on the earth, and the earth juts through the world. Heidegger points to this opposition, the opposition of world and earth as strife. This strife is a continuous strife, and the more strife there is, the more do the opposites belong to one another. Accordingly, *"In setting up a world and setting forth the earth, the work is an instigating of this strife"* (Ibid., p.175). In other words, the work-being of the work is founded in this strife between world and earth.

Heidegger states that truth happens in the work-being of the work. The work, through setting up a world and setting forth the earth *"is the instigation of the strife in which the unconcealment of beings as a whole, or truth, is won"* (Ibid., p.180). Thus, in the Greek temple's standing there, truth happens. Truth, happens not through representing something, but *"that beings as a whole are brought into unconcealment and held therein"* (Ibid., p.181). Truth happens also in Van Gogh's painting, in which there is no portraying, but through the revelation of the equipment being of the shoes. All the beings – world and earth in their counter play – attain to unconcealment. This perception of

truth as unconcealment originates from Heidegger's notion of the Greek word 'aletheia' which means unconcealment and is the essence of truth. According to Heidegger, beings refuse themselves to us, or present themselves as other than they are. Refusal and obstruction are two ways of concealment.

Heidegger discusses that Greeks used the word 'techne' for both craft and art, and 'technites' used to refer to both craftsman and artist. In this sense, potters and carpenters were technites as sculptors and painters were. However, the word 'techne', according to him, *"signifies neither craft nor art, and not all the technical in our present-day sense; it never means a kind of practical performance"* (Ibid., p.184). The word 'techne' is actually 'a mode of knowing'. To know denotes comprehension of what is present, and the essence of knowing is based on 'aletheia' or 'revealing of beings'. Thus, techne *"is a bringing forth of beings in that it brings forth what is present as such out of concealment and specifically into unconcealment of its appearance; techne never signifies the action of making"* (Ibid.).

When we refer to art as techne and artists as technites, it does not mean that an artist's action is determined by the essence of creation. In other words, creation is the essence of techne in the way it relates to art. Thus, if in the artwork the happening of truth is at work, and both createdness and creation are rooted in the work-being of the work, then *"to create is to let something emerge as a thing that has been brought forth"* (Ibid., p.185). Truth becomes and happens in a work's becoming a work.

Truth occurs in setting itself into work, and establishes itself in beings. This action is a unique process because *"The establishing of truth in the work is the bringing forth of a being such as never was before and will never come to be again"* (Ibid, p.187). In this regard, we can say that a true work of art takes place once forever. This bringing forth is creation; in other words, creation is the establishing of truth in the work, and truth, in fact, occurs as the *"strife between clearing and concealing in the opposition of world and earth"* (Ibid.). This strife is founded by the setting of truth in the work and the unity of world and earth. According to Heidegger, *"Strife is not a rift [Riss], as a mere cleft is ripped open; rather, it is the intimacy with which opponents belong to each other. This rift carries the opponents into the provenance of their unity by virtue of their common ground"* (Ibid., p.188).

Heidegger refers to the strife which is brought into the rift and set back into the earth and thus fixed in place as 'figure' (Gestalt). Accordingly, *"Createdness of the work means truth's being fixed in place in the figure. Figure is the structure in whose shape the rift composes itself"* (Ibid., p.189). Thus, creation lies in truth's being fixed in place, and hence, creation belongs also to the place. In other words, the strife is fixed in a place, in the figure of the work, and becomes manifest by the work.

In sum, the happening of truth is at work. The essence of art is setting-into-work of truth. Art is the fixing in place of self-establishing truth in the figure. This occurs in creation as the bringing forth of the unconcealment of beings. Moreover, setting-into-work is bringing of work-being into movement and happening. This happens as presentation and art becomes the creation preserving of truth in the work. Thus, art is a becoming and happening of truth (Ibid., p.196).

1-4-13 Building and dwelling

Heidegger starts 'Building Dwelling Thinking' by mentioning that he does not intend to give ideas on architecture or give rules for building, but wants to ask what dwelling is, and how building belongs to dwelling.

Heidegger points out that not every building is a dwelling, although it provides a shelter for us. Bridges and stadiums are buildings, but not dwellings; *"These buildings house man. He inhabits them and yet does not dwell in them"* (Heidegger, 1993b, p.348). To find the essence of building and dwelling, he refers to language and finds that to build is in itself already to dwell.

According to him, the world 'Bauen' (building) in Old English and High German is 'buan' and means to dwell, and signifies to remain, to stay in a place. This meaning is preserved in the German word 'Nachbar' (neighbour) which in Old English is 'neahgebur'; 'neah' is near and 'gebur' dweller. Thus, neighbour means near-dweller. Thus, 'bauen' originally means dwelling. Moreover, 'bauen' is also present in the word 'bin' and its versions; 'ich bin', I am, 'du bist', you are, and thus 'ich bin' and 'du bist' mean I dwell, you dwell. *"The way in which you are and I am, the manner in which we humans 'are' on the earth, is 'Buan', dwelling. To be a human being means to be on the earth as a mortal. It means to dwell. The old word 'bauen' says that man 'is' insofar as*

he 'dwells'" (Ibid., p.349). In addition, 'bauen' means to cherish and protect, to preserve and care for, in the sense of preserving and nurturing, or cultivating.

Heidegger once more listens to what language says to us about dwelling. Inquiring the old word 'wunian' means to be at peace and remain in peace, and the word for peace, 'Friede', designates preserving from harm, to spare. Thus, *"To dwell, to be set at peace, means to remain at peace within free, the preserve, the free sphere that safeguards each thing in its nature.* The fundamental character of dwelling is this sparing and preserving*"* (Ibid., p.351).

1-4-14 The fourfold, thing and dwelling

Heidegger asserts that dwelling of human beings is staying of mortals 'on the earth.' But 'on the earth' implies 'under the sky', and both of them denote 'remaining before the divinities' and 'belonging to man's being with one another. Thus, all the four – earth, sky, divinities, and mortals - belong together in their oneness. Heidegger calls this oneness of the four 'the fourfold.' Mortals preserve the fourfold through their dwelling; they save the earth, receive the sky as sky, await the divinities as divinities, and initiate their nature. In this way, dwelling denotes staying with things and preserving the fourfold in things. *"Dwelling preserves the fourfold by bringing the presencing of the fourfold into things… 'Dwelling', insofar as it keeps or secures the fourfold in things, is, as this keeping, a 'building'"* (Ibid., p.353).

1-4-15 Bridge as a gathering

Heidegger explains a bridge as a built thing and presents a deep phenomenological description of it. Let's listen to his words and extract the most important points of the text:

> *"The bridge swings over the stream "with case and power. It does not just connect banks that are already there. The banks emerge as banks only as the bridge crosses the stream. The bridge designedly causes them to lie across from each other. One side is set off against the other by the bridge. Nor do the banks stretch along the stream as indifferent border strips of the dry land. With the banks, the bridge brings to the stream the one and the other expanse of the landscape lying behind them. It brings stream and bank and land into each other's*

> *neighborhood. The bridge gathers the earth as landscape around the stream. Thus it guides and attends the stream through the meadows. Resting upright in the stream's bed, the bridge-piers bear the swing of the arches that leave the stream's waters to run their course. The waters may wander on quiet and gay, the sky's floods from storm or thaw may shoot past the piers in torrential waves-the bridge is ready for the sky's weather and its fickle nature. Even where the bridge covers the stream, it holds its flow up to the sky by taking it for a moment under the vaulted gateway and then setting it free once more."* (Ibid., p.354)

The bridge lets the banks manifest as banks in connecting them. In this way, the bridge puts the banks against each other. The bridge sets the stream, the banks, and land near each other and gathers them. However, the bridge does not gather in a single way. Heidegger remarks that 'always and ever differently' the bridge gathers the environment. *"The bridge 'gathers' to itself in 'its own' way earth and sky, divinities and mortals"* (Ibid., p.355). This gathering according to an ancient word in language is called 'thing'. The bridge is a thing in its gathering the fourfold. Heidegger in another essay, 'The Thing', elaborates the concept of the thing in greater detail.

1-4-16 The thing as fourfold

Heidegger argues that as the result of new technology, all the distances and remoteness could come near to us. However, this frantic abolition of distances through which *"everything gets lumped together into uniform distancelessness"* (Heidegger, 1971a, p.166) does not lead to nearness, because nearness has nothing to do with shortness of distance. In fact, what is very far from us, could be near to us, and what is very near to us, for example through TV, can remain far from us.

But how can we capture the nature of nearness? It cannot be encountered directly, but indirectly through the things. What is a thing? The thing as a thing has not been thought adequately. For example, a jug is a thing, but neither in its process of making, nor in its appearance and idea, will we catch the nature of the jug. *"The vessel's thingness does not lie at all in the material of which it consists, but in the void that holds"* (Ibid., p.169). Explaining the jug's void, Heidegger illustrates how the fourfold is present in it. The jug's void holds by taking what is poured in it and keeping what it took it. Therefore,

"The void holds in a twofold manner: taking and keeping" (Ibid., p.171). Taking and keeping belong to each other and their unity is related to what is pouring out from it. This outpouring is indeed giving. In other words, the vessel's holding lies in 'the giving of the outpouring'. Thus, the jug's jug-character is based on the poured gift of the outpouring. This giving could be a drink, for example water.

On the other side, in the water of the gift stays the spring, and in spring the dark slumber of the earth swells, which receives the rain from sky. Here, Heidegger points to the presence of sky and earth in the poured gift of the water: *"In the water of the spring dwells the marriage of sky and earth…. In the jugness of the jug, sky and earth dwells"* (Ibid., p.172). However, this poured gift is a drink for mortals and sometimes is given for consecration, and hence is the libation poured out for the immortal gods. Thus, *"In the gift of the outpouring, mortals and divinities each dwell in their different ways. Earth and sky dwell in the gift of the outpouring. In the gift of the outpouring earth and sky, divinities and mortals dwell together all at once…. In the gift of the outpouring dwells the simple singlefoldness of the four"* (Ibid., p.173). In this way, Heidegger explains that a jug, in its jugness, presents the fourfold within itself and in the poured gift the jug presences as jug. The jug things as a thing and in its thinging gathers the fourfold. In other words, gathering of the jug is rooted in its thingness. Thus, *"The jug's essential nature, its presencing … is what we call thing"* (Ibid., p.176).

The thing things, and in its thinging stays earth and sky, divinities and mortals, near to one another. Here Heidegger once more explains how the fourfold is the unity of the four, and when we are thinking on one of them, we are already thinking of the other three in the simple oneness of the four. This mirroring, i.e. the mirror-play of the fourfold of the earth and sky, divinities and mortals, is called the world. The world presences through its worlding.

In brief, the thing things and in its thinging gathers and unites the fourfold. Fourfold fours and worlds the world. In the world's worlding, the thing things as a thing. Therefore, the thing things the world, and *"If we let the thing be present in its thinging from out of the worlding world, then we are thinking of the thing as thing"* (Ibid., p.181). In this way, we will concern the thing's worlding being, and we will be bedingt (be-thinged).

1-4-17 Place and space

Let's return to 'Building Dwelling Thinking'. The bridge gathers the fourfold and allows a 'site' for it. Heidegger puts the originality in place-making of the bridge and states that before the bridge, there was no place, no location over there. It is the bridge as a thing that through gathering the fourfold establishes the place. *"Thus the bridge does not first come to location to stand in it; rather, a location comes into existence only by virtue of the bridge"* (Heidegger, 1993b, p.356). And it is after the establishment of a place that space is provided. Heidegger states that the word 'Raum' for space in its ancient meaning means a place cleared or freed for settlement. A space is something that is cleared and made room for within a boundary. But the boundary is not where something stops, *"the boundary is that from which something* begins its presencing*"* (Ibid.). Therefore, space is founded in that for which room is made. In other words, the space finds its essence in locations. "Spaces receive their being from locations and not from 'space'" (Ibid.). Thus, Heidegger gives priority to the places, not to spaces.

Heidegger distinguishes between two concepts of 'space': space as 'spatium' and space as 'extensio'. Space as 'spatium' consists of positions between which there is a measurable distance. Thus, the space is reduced to abstracted intervals. On the other hand, space as 'extensio' is an abstracted three-dimensionality. However, none of these concepts are sufficient.

Then, what is the relation of man and space? When we talk about space, it seems as if we are out of space, and space is against us. But this is not true. In fact, a man as a dwelling being is essentially the stay within fourfold among things. In other words, man relates to locations and through them to spaces in his dwelling. If we think about a far bridge, we are present there at the bridge, more than the people who are crossing it. Space is existential, not physical. *"We always go through spaces in such a way that we already experience them by staying constantly with near and remote locations and things. When I go toward the door of the lecture hall, I am already there, and I could not go to it at all if I were not such that I am there. I am never here only, as this encapsulated body; rather, I am there, that is, I already pervade the room, and only thus can I go through it"* (Ibid., p.359).

1-4-18 Building and fourfold

Building is essentially making locations that allow spaces. In other words, building is establishing locations to provide a site for the fourfold. *"The edifices guard the fourfold. They are things that in their own way preserve the fourfold. To preserve the fourfold, to save the earth, to receive the sky, to await the divinities, to escort mortals – this fourfold preserving is the simple nature, the presencing, of dwelling"* (Ibid., p.360).

Heidegger explains the way a farmhouse in the Black Forest built some two hundred years ago was the true building for the people capable of dwelling. However, he remarks that this does not mean that we should return to that way of building. *"Our reference to the Black Forest farm in no way means that we should go back to building such houses; rather, it illustrates by a dwelling that* has been *how* it *was able to build"* (Ibid., p.362).

1-4-19 Poetically man dwells

"Poetically man dwells" is the title of an essay taken from a poem by Hölderlin. Heidegger aims to explain how man can dwell poetically, as Hölderlin puts it. In order to catch the essential nature of man's dwelling, we should give up the current notion of dwelling in which dwelling means occupying lodging, a room. But this notion does not catch the nature of dwelling. By dwelling, Hölderlin considers the basic character of human existence, and thinks of 'poetic' in its relation to this dwelling. The poetic is not an ornament to dwelling, Heidegger acknowledges, rather, *"Poetry first causes dwelling to be dwelling. Poetry is what really lets us dwell. But through what do we attain to a dwelling place? Through building. Poetic creation, which lets us dwell, is a kind of building"* (Heidegger, 1971c, p.215).

Listening to the words of poet, we hear:

"full of merit, yet poetically, man

dwells on this earth."

Heidegger remarks that poetry does not fly over the earth, in an unreal place, but occurs on the earth, 'on this earth'. Thus, *"Poetry is what first brings man onto the earth, make him belong to it, and thus brings him into dwelling"* (Ibid., p.218). Therefore, dwelling poetically implies dwelling on the earth, on 'this earth'.

1-4-20 Language and fourfold

"Man speaks. We speak when we are awake and we speak in our dreams. We are always speaking, even when we do not utter a single word aloud, but merely listen or read, and even when we are not particularly listening or speaking but are attending to some work or taking a rest. We are continually speaking in one way or another. We speak because speaking is natural to us" (Heidegger, 1971b, p.189). Thus, Heidegger stresses that speaking is not something far from us, or something that is against us, rather we are living within speaking.

Language speaks. But where does language speak? We encounter language and it is preserved in what is spoken. What is spoken keeps speaking safe. Hence, *"If we must, therefore, seek the speaking of language in what is spoken, we shall do well to find something that is spoken purely rather than to pick just any spoken material at random. What is spoken purely is that in which the completion of the speaking that is proper to what is spoken is, in its turn, an original. What is spoken purely is the poem"* (Ibid., p.194). Thus, we should refer to poetry to capture the language as language. In the poetry, language is present. Language speaks in poetry.

Heidegger here chooses a poem written by Georg Trakl, in three stanzas. Let's listen to this poem here:

A Winter Evening

Window with falling snow is arrayed,
Long tolls the vesper bell,
The house is provided well,
The table is far from many laid.

Wandering ones, more than a few,
Come to the door on darksome courses.
Golden blooms the tree of graces
Drawing up the earth's cool dew.

Wanderer quietly steps within;

Pain has turned the threshold to stone.

There lie, in limpid brightness shown,

Upon the table bread and wine.

Heidegger explains that this poem does not refer to a special 'winter evening' that occurred here or there, rather, it belongs to any certain place. This poem, in speaking, names the winter evening time. Naming calls the things into the word, brings closer what is called, and brings the presence of what was previously uncalled into nearness. Thus, they are near to us.

Heidegger points out how this poem gathers earth, sky, divinities, and mortals into a oneness, as he has mentioned before, and how this poem is capable of preserving the fourfold in itself. He says *"House and table join mortals to the earth. The things that were named, thus called, gather to themselves sky and earth, mortals and divinities. The four are united primarily in being toward one another, a fourfold. The things let the fourfold of the four stay with them. This gathering, assembling, letting-stay is the thinging of things. The unitary fourfold of sky and earth, mortals and divinities, which is stayed in the thinging of things, we call the world. Thinging, they unfold world, in which things abide and so are the abiding ones. By thinging, things carry out world… Thinging, things are things. Thinging, they gesture – gestate - world"* (Ibid., p.200).

Thus, Heidegger shows that how a pure spoken speech, a poem, names the things, presences the fourfold within them, and opens up a world in which the things thing. Thus, *"Language speaks. Man speaks in that he responds to language. What is important is learning to live in the speaking of language. To do so, we need to examine constantly whether and to what extent we are capable of what genuinely belongs to responding…. Man speaks only as he responds to language. Language speaks. Its speaking speaks for us in what has been spoken"* (Ibid., p.210) i.e. in that poem, in 'a winter evening.'

1-4-21 Bringing-into-the-work of places

Heidegger in his later text "Art and Space" (1969) elaborates his unique notion on space and place referring to his previous thoughts and discussions. He intends to question the space as space and proposes that if *"art is bringing-into-the-work of truth, and truth is*

the unconcealment of Being, then must not genuine space, namely what uncovers its authentic character, begin to hold sway in the work of graphic art?" (Heidegger, 1997, p.122).

Heidegger once more refers to language in which the word Raum (space) speaks. 'Space' speaks in clearing-away (Räumen) that means to clear out (roden), to free from wilderness. Through clearing-away, an openness is prepared for man's dwelling and settling. Clearing-away leads to releasing the places for man to dwell and preserve his home or broke his homelessness. Heidegger says: *"Clearing-away is release of the places at which the appearance of the godly tarries long. In each case, clearing-away brings forth locality preparing for dwelling. Secular spaces are always the privation of often very remote sacred spaces"* (Ibid., p.122). Thus space as clearing-away is related to place, dwelling, and locality.

On the other hand, clearing-away occurs through making-room (Einräumen). Making-room denotes to both granting and arranging. Making-room admits something. It prepares openness in which things belong together and make dwelling possible. Making-room, as granting and arranging, is the yielding of places. And a place gathers the things in their belonging together through opening a region.

What is region? Heidegger seeks region in its older form, that is 'that-which-regions' (die Gegnet), which names the free expanse. A region lets the things rest in their resting in themselves. This implies preserving. When the things are left in their belonging together, they are preserved.

Thus, Heidegger opposes to the current visions on art and space, because they seem to be thought out of the experience of place and region. In fact, things are themselves places and do not merely belong to a place. Sculpture embodies a place. Volume, as a demarcation of an inner opposed to an outer, must be lost. Sculpture is not an occupying of space. It is the embodiment of space.

Heidegger, furthermore, sees emptiness not as a failure, but rather as a bringing-forth. The verb 'to empty' (leeren) speaks the word 'collecting' (Lesen). Thus, to empty a glass means to gather it as that it can contain something into its having been freed. Therefore, emptiness is not nothing. It invites something into its emptiness and is capable of gathering.

At the end, Heidegger gives his unique opinion on sculpture:

Sculpture: an embodying bringing-into-the-work of places, and with them a disclosing of regions of possible dwellings for man, possible tarrying of things surrounding and concerning man. Sculpture: the embodiment of the truth of Being in its work of instituting places.

Now, if we substitute sculpture with architectural work in the last lines of the text, we may catch the essence of Heidegger's thought:

Architectural work: an embodying bringing-into-the-work of places, and with them a disclosing of regions of possible dwellings for man, possible tarrying of things surrounding and concerning man.

Architectural work: the embodiment of the truth of Being in its work of instituting places.

1-5 Phenomenology in Merleau-Ponty

Maurice Merleau-Ponty (1908-1961) developed post-Husserlian phenomenology concentrating on the primary experience of embodied human existence. He opposed the 'intellectualism' of rationalism and idealism on the one hand, and empiricism, behaviorism and experimental science on the other, through phenomenology of our 'being-in-the-world'. According to him, the main gain of phenomenology *"is to have united extreme subjectivism and extreme objectivism in its notion of the world or of rationality"* (Merleau-Ponty, 1962, p.xix). As an example, he did not accept the behaviorist opinion of understanding the body as the mere sum of its parts, and drew a holistic attitude based on Gestalt psychology.

1-5-1 Phenomenology of origins

'What is phenomenology?' Merleau-Ponty starts his magnum epos 'Phenomenology of Perception' (1962) with this question confessing that this question has remained unanswered. He finds phenomenology as the study of essences, the essence of perception, the essence of consciousness. Phenomenology intends to put essences back into existence and tries to understand man and world in their facticity. For phenomenology *"the world is always 'already there' before reflection begins – as an inalienable presence; and all its efforts are concentrated upon re-achieving a direct and primitive contact with the world"* (Ibid., p.vii). Thus, phenomenology tries to catch the essences in a pre-reflective condition, and prepares a direct contact with the world. Moreover, it offers us the means to perceive space, time, and the world as we 'live' them, *"It tries to give a direct description of our existence as it is, without taking account of its psychological origin and the causal explanation which the scientist, the historian or the sociologist may be able to provide"* (Ibid.).

In this way, as Langer states, *"Instead of focusing on the conditions for the possibility of experience as various transcendental philosophies have done, Merleau-Ponty's phenomenology aims to draw our attention to the always presupposed and actually present background of our actual experience"* (Ibid., p.xvi). In Merleau-Ponty's own words, *"We shall find in ourselves, and nowhere else, the unity and true meaning of phenomenology"* (Ibid., p.viii). This frank statement shows that Merleau-Ponty intends

to understand phenomenology in a way that is more compatible to his own needs and insight.

Merleau-Ponty acknowledges that true philosophy is identical to phenomenology, and that phenomenology is 'a disclosure of the world', (Ibid., p.xx) and intends to reveal the mystery of the world. According to him, phenomenology is a return to the things themselves, that is, to that world which precedes knowledge and our reflective experience, and relies on our pre-reflexive experience, the world of perception.

Herbert Spiegelberg points to Merleau-Ponty's different interpretation of phenomenology than Husserl. For Merleau-Ponty phenomenological description is an attempt to go to the 'things' themselves, as a protest against science, but *"in the sense of an objective study of the things and of their external causal relations, in favor of a return to the Lebenswelt, the world as met in lived experience in the sense of the later Husserl"* (Spiegelberg, 1982, p.551).

In this regard, Merleau-Ponty states that *"The return to the things themselves…differs absolutely from the idealistic return to consciousness…. The world is here before any analysis I can make of it. The real must be described, not constructed or constituted"* (Merleau-Ponty, 1962, p.iv). He believes that we are within the world, and the subject is vowed to the world. Thus, Merleau-Ponty brings phenomenology down from the level of pure consciousness into the world of concrete life, to incarnate it in individual and social human existence.

On the other hand, Merleau-Ponty shifts the center of phenomenology from pure subjectivity to the world, the combination of extreme subjectivism and extreme objectivism. He *"attempted to combine the subjectivity with the objective approach through something which might be called 'bipolar phenomenology'"* (Spiegelberg, 1982, p.552).

Thus, Merleau-Ponty gives an existential sense to the phenomenology of Husserl, and pays attention to our corporal and historical situatedness.

1-5-2 Against science

Merleau-Ponty believes that science reduces everything to an 'object in general' and gives up living in things. To avoid this problem *"science must be called back to examine its relation with the world and look more closely at the site or soil of the opened world*

we experience" (Moran, 2000, p. 401). In this way, he understands phenomenology as a rejection of science. Science explains, while phenomenology intends to describe, *"It is a matter of describing, not of explaining or analyzing"* (Merleau-Ponty, 1962, p.viii). He states that in art, there is an original and true attitude towards the world, and the painters are able to capture the things in an innocent looking without representing them based on a pre-supposition.

Merleau-Ponty, in his 1960 essay 'Eye and Mind' elaborates his opinion on scientific thinking and the necessity of returning to the concreteness as follow:

> *"Thinking 'operationally' has become a sort of absolute artificialism, such as we see in the ideology of cybernetics…. If this kind of thinking were to extend its reign to man and history; if, pretending to ignore what we know of them through our own situations, it were to set out to construct man and history on the basis of a few abstract indicies … then … we enter into … a sleep, or a nightmare, from which there is no awakening.*
>
> *Scientific thinking. a thinking which looks on from above, and thinks of the object-in-general, must return to the 'there is' which underlies it; to the site, the soil of the sensible and opened world such as it is in our life and for our body .. that actual body I call mine … Further,* associated *bodies must be brought forward along with my body …"* (Merleau-Ponty, 1964, quoted in Langer, 1989, p.xi)

1-5-3 Against Cartesianism

Merleau-Ponty opposes Cartesian dualism of body and soul, which defines *"the body as the sum of its parts with no interior, and the soul as a being wholly present to itself without distance… There are two senses, and two only, of the 'exist': one exist as a thing or else one exists as a consciousness"* (Merleau-Ponty, 1962, p.198). According to him, the acceptance of dualism leads to the point that, the subject, the soul, consciousness, and culture possess are considered as primary aspects of existence, but the human body, the world, nature and other manifestations of object are considered marginal, in order to serve the subject (Gordon & Tamari, 2004). However, Merleau-Ponty states that this belief of dualism is basically wrong, and the experience of our body shows that there is 'an ambiguous mode of existing'. *"The body is not an object. For the same reason, my*

awareness of it is not a thought, that is to say, I cannot take it to pieces and reform it to make a clear idea. Its unity is always implicit and vague" (Merleau-Ponty, 1962, p.198).

1-5-4 World and 'body image'

Merleau-Ponty considers the world and the self inseparable. In fact, the world and the body are deeply inter-woven. *"Our insertion into the world is through the body with its motor and perceptual acts. The incarnate domain of relations between body and world is an 'interworld'. The world confronts our bodies as flesh meeting with flesh"* (Moran, 2000, p.403). In this way, it can be said that the body is immediately present to us; indeed, we *are* our body, because we possess a *body image* which includes our limbs as organs. *"The body image provides me with a pre-reflective knowledge of the location of my limbs, but this location is not a position in objective space. Rather, it is a location with reference to the way in which my limbs enter into my projects; thus it is not 'a spatiality of position but a spatiality of situation'"* (Langer, 1989, p.40).

Thus, the body is understood as the center of one's world; as the heart gives life to the organism, body gives life to one's world: *"Our own body is in the world as the heart is in the organism; it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system"* (Merleau-Ponty, 1962, p.203).

According to Moran, Merleau-Ponty, like Husserl, distinguishes between the inanimate physical body (Körper) and the living animate body (Leib) and thus indicates that *"humans are indeed inserted into the world in a very specific, organic way, determined by the nature of our sensory and motor capacities to perceive the world in a specific way"* (Moran, 2000, p.423).

1-5-5 Bodily experience, body and movement

The aim of Merleau-Ponty's phenomenology of perception can be considered as bringing human perception as the manifestation of consciousness in one's daily bodily engagement with the world. In this connection, the world is not separable from our experience of the world, it is our experienced world. *"We are caught up in the world and we do not succeed in extricating ourselves from it in order to achieve consciousness of the world"* (Merleau-Ponty, 1962, p.5). However, the experienced world is fundamentally related to our body; the body as an incarnate 'lived body', not as an

object. Thus, the when I walk around an object and see its various aspects in various views, *"I could not grasp the unity of the object without the mediation of bodily experience"* (Ibid., p.203). In other words, it is my body and its movement that provides the perception of the world, and unites the world to my bodily experience of it. Merleau-Ponty argues that when man moves around a cube, it is because of the successive stages of that experience that man conceives the cube with its six equal faces. Thus, it is *"by conceiving my body itself as a mobile object that I am able to interpret perceptual appearance and construct the cube as it truly is"* (Ibid.).

1-5-6 Body and space

Merleau-Ponty argues that we do not take up space; we 'inhabit' it, we relate to it like a hand to an instrument. *"We must therefore avoid saying that our body is 'in' space, or* in *time. It* inhabits *space and time"* (Ibid., p.139). In this way 'space' is not a container in which I am located, in fact, I am the space. I live the space, and my body inhabits it. *"In so far as I have a body through which I act in the world, space and time are not, for me, a collection of adjacent points nor are they a limitless number of relations synthesized by my consciousness, and into which it draws my body; I belong to them, my body combines with them and includes them"* (Ibid., p.140). We can say that I am so combined with the world that I am my world. For Merleau-Ponty, the body brings me into a spatial world in a special way. I discover things as left and right, tall and small, etc., all on the basis of my orientation wherein my body occupies the 'zero point' (Moran, 2000, p.424). Therefore, our perception is essentially based on the existential directions. *"There is a determining of up and down, and in general of place, which preceded 'perception'"* (Merleau-Ponty, 1962, p.285). This denotes in fact to an 'existential space', *"We have said that space is existential; we might just as well have said that existence is spatial"* (Ibid., p.293). Because of the existentiality of space, our body is the departing point of our encountering to the world. *"I arrive in a village for my holidays, happy to leave my work and my everyday surroundings. I settle in the village, and it becomes the centre of my life…. Our body and our perception always summon us to take as the centre of the world that environment with which they present us. But this environment is not necessarily that our own life. I can 'be somewhere else' while staying here"* (Ibid., pp.285-86).

1-5-7 Perspectival perception

Merleau-Ponty's attention to the concrete lived experience and embodiment led him to the point that our being-in-the-world is historical and temporal. We cannot stand apart from history and look at the things. In fact, there is not a 'perspectiveless position', seeing 'from nowhere', but perception is originally perspectival (Ibid., p.67). In this guise, to see is always seeing from somewhere, from a position,

1-5-8 Painting as primordial connection of the body and world

Merleau-Ponty was very interested in art, especially painting, and *"saw painting as providing evidence of the primordial connection between body and world which could not be expressed in philosophical terms. A painting explores the manner our vision seized on objects in the world in a more subtle way than any philosophy or psychology"* (Moran, 2000, p.405). He considers Paul Cezanne a genuine phenomenologist of the primordial, visible world who *"discovered lived perspective – not geometrical perspective – by remaining faithful to the phenomena"* (Ibid., p.406). The lived perspective goes into the things themselves, reveals the voluminosity of the world, and captures the phenomena as they appear to us.

1-5-9 Perception and background

According to Merleau-Ponty, perception is fundamentally related to the texture and background. *"The perceptual 'something' is always in the middle of something else, it always forms part of a 'field'. A really homogenous area offering 'nothing to be' cannot be given to 'any perception"* (Merleau-Ponty, 1962, p.4). Thus, world consists in a field of correlated materials, not isolated objects. *"This red patch which I see on the carpet is red only in virtue of a shadow which lies across it, its quality is apparent only in relation to the play of light upon it, and hence as an element in a spatial configuration. Moreover, the colour can be said to be there if it occupies as area of a certain size, too small an area not being describable in these terms. Finally this red would literally not be the same if it were not the 'woolly red' of a carpet"* (Ibid., p.4-5). In this way, perception means perceiving something in its context, in its relationship to the surrounding, and in the way it exists in the world. In this regard Eduard Führ explains that every perception

occurs in a social and spatial situation in which various meanings, feelings, emotions, and thoughts participate. Therefore, a work of art, and also a work of architecture *"is not a single thing, but fluidity (contrary to object) of a work process fulfilled cognitively, corporeally and socially, and is defined spatially and temporally"* (Führ, 1998a, p.67). In this way, we cannot imagine a pure, objective architecture, independent of a life-world and devoid of practical and cognitive appropriation.

On the other hand, seeing something is essentially entering into the world of beings which display themselves to me, in a field or horizon. *"To see is to enter a universe of beings which 'display themselves'... In other words, to look at an object is to inhabit it, and from this habitation to grasp all things in terms of the aspect which they present it"* (Merleau-Ponty, 1962, p.68). The field of vision, consists of all the things present in that field. Looking at a thing means perceiving it within a field of interrelated things. *"Every object is the mirror of all others. When I look at the lamp on my table, I attribute to it not only the qualities visible from where I am, but also those which the chimney, the walls, the table can 'see'; but back of my lamp is nothing but the face which it 'shows' to the chimney. I can therefore see an object in so far as objects from a system or a world, and in so far as each one treats the others round it as spectators of its hidden aspects and as guarantee of the permanence of those aspects"* (Ibid.).

Führ distinguishes between 'visual field' and 'visual world'. According to him, a visual field is *"a two-dimensional image, without any spatial depth, without any object-identification and without any meaning"* (Führ, 2007). It is actually a representation of what stands against man in his retina. It is limited to a frame, and hardly goes beyond.

On the other hand, the visual world is created by identifying the spots as certain things in a certain space. I identify figures against a background, in a space, and thereby create a world. In the visual world, I am placed as a perceiver in the middle of the circumstances; not as a fixed subject, but as a person who moves around and perceives permanently. In this way, things have functions and meanings, their own world history. In this way, the visual world in not limited to a distinct frame, rather, it extends beyond the frame. *"World means existence of space, time, things, action possibilities and narrations. World denotes to their situational framework"* (Ibid.).

In brief, Merleau-Ponty's 'phenomenology of perception' as Langer puts it intends to show that *"perception is not* imposition – *whether of an objective* datum *on a passive*

subject or a subjective structure on an external object – but rather, pre-reflective communication *('dialogue')* between *the perceived world and the perceiving body-subject"* (Langer, 1989, p.158).

2. The Question of Phenomenology in Architecture

2-1 Introduction

In this section, we will concentrate on ‘phenomenology in architecture’. The main questions are: What is called ‘phenomenology in architecture’? What are the basic points in this regard? Are there any common features for architectural phenomenologists? How do architects and architectural scholars understand ‘phenomenology’? Is phenomenology in architecture a ‘school’, an ‘approach’, or a ‘movement’?

Obviously, because of the variety of the persons who have phenomenological approach to architecture, it is not possible to concentrate on all of them. The persons who are discussed here have been selected because of their relationship to the already studied philosophers on one hand, and their relationship to our case study Tadao Ando on the other. Norberg-Schulz is explicitly Heideggerean and one of the main features who has produced great body of research and discussions on ‘phenomenology of architecture’. He employed phenomenology as his departure point in interpreting and understanding architecture and remained always a believer of it. Juhani Pallasmaa as an architect and theoretician is more Merleau-Pontean and has written extensively on phenomenology of architecture. Frampton, deeply influenced by the Critical Theory of Frankfort School, is a leading feature in this regard and his ideas like Critical Regionalism and Tectonics have clearly phenomenological implications. Holl is a Merleau-Pontean architect who tries to use his thoughts as ideas and concepts in architectural works and projects. Moreover, Norberg-Schulz and Frampton have written on Ando and their writings will be analyzed and criticized in coming sections. At the end of every section, a critical review will be presented to show the abilities and shortcomings of the discussed ideas. This study will be supported by ideas and thoughts of other scholars who have presented deep phenomenological understanding of architecture, such as Karsten Harries and Eduard Führ.

Thus, this study enables us to prepare a general view to the ‘state ‘ of phenomenology in architecture, find its relationships to ‘phenomenology in philosophy’, think about the probable common aspects and concerns, criticize them, and finally draw a somehow comprehensive view to ‘phenomenology in architecture’.

2-2 Phenomenology in Norberg-Schulz

2-2-1 The necessity of phenomenology

Norberg-Schulz remarks that his search on qualitative theoretical foundations started with 'Intentions in Architecture' (1963), in which he took Egon Brunswik's 'Psychologie vom Gegenstand her' as the point of departure. But he found that psychology, sociology, and static mechanics were not satisfactory until he read the Bollnow's 'Mensch und Raum' (1963) and then Heidegger's concept of Dasein and its capability of defining existential foundations of architecture. He states that *"Phenomenology appeared to me as a method well suited to penetrate the world of everyday existence, since architecture is in fact at the service of totality, which the term 'world of life' implies, a totality that eludes scientific procedure"* (Norberg-Schulz, 2000, p.15).

In his book 'Architecture: Presence, Language, Place' (2000) Norberg-Schulz presents a brief philosophical evocation to show the necessity of a phenomenological approach to the man and environment. He expresses that Descartes' 'cogito ergo sum' led to a different understanding of the life-world relationships. Through this belief, the world of life divided into the opposition between subject and object. Engaging the things as objects, man establishes a quantitative relationship with them, and finds them essentially mechanical. Therefore, the world of life is reduced to mere abstractions and space is understood as a system of coordinates devoid of any qualitative determination. In brief, a thing is reduced to its quantitative extension in length, width, and depth, instead of consisting of its quantitative characters of hardness, weight, and color.

According to him, before Descartes, Galileo tried to employ a mathematical approach to the world in understanding the natural rules. This fact led to the loss of understanding of the life-world as a combination of heterogeneous phenomena. *"In an architectural context, this corresponds to the exchange of experienced space, i.e., the place, with mathematical space, where there are no differences between up and down"* (Ibid., pp.67-68).

Moreover, Newtonian physics were also based on axioms detached from real life. His laws were mostly pointed to unreal and nonexistent circumstances. For example the 'law of inertia' which alludes to 'any body not subject to outside forces' evidently examines a situation that never happens in world-life. 'Any body', in fact, denies the diversity of the

entities and considers that all places are equal. These quantitative attitudes towards the things led to an overwhelming atomism that remained dominant in all the aspects and dimensions of the modern life. Thus, a tendency towards qualitative interpretation of the world came to forth.

Norberg-Schulz starts reviewing this tendency with the theory of Gestalt. According to the theory of Gestalt which acknowledges the inability of science to explain the essentials, the whole determines the parts, however, is quite different from the sum of the parts. Shortly after the discovery of Gestalt theory, Husserl published his book 'Crisis of the European Sciences' and found the roots of this crisis in a loss of meaning in relation to life, which has reduced to the mere science of facts, as the result of mathematicization of nature. Norberg-Schulz underlines the most important points of his concept 'world-life' and struggling against the dominant atomistic approach as follows:

> *"According to his thought, perception does not consist primarily of a generalization of the givens, but rather it presupposes a priori an awareness of that which is typical or categorical. Putting one self in accord with the world of life, then, means moving in prefamiliarity with what exists. Perception, however, is not limited to preconfidence; it also transcends the subjectivism of the senses, allowing the most hidden ones to emerge, and it contemplates things as participating in a legislative principle, which also corresponds in the final analysis of the* Gestalt *theory. At the same time, Husserl recognized himself in the fracture between subject and object, remaining imprisoned in the traditional theories of the psychology of consciousness, instead of cleaving to the 'things themselves,' and he therefore realized only in part that eidetic reduction which is the goal of phenomenology as a science of the essence of things"* (Ibid., p.70).

In this regard, Norberg-Schulz affirms that Martin Heidegger considered thinking being as 'Dasein' or 'being there', and understood all the things of the world as reciprocal mirroring. Moreover, he stated that every experience entails precognition, and Da-sein is actually such a precognition. *"Man, like very thing around him, has a world, and, even though the awareness of it develops through experience, a number of basic structures that exist a priori constitute the stimulus for an understanding of the environment and place. Precognition, therefore, has to do with that part of things, which persist, or better yet, their way of being. Or, in other words, as human beings, we have the capacity to*

understand a thing as such, thus, according to Heidegger: "House is that which already was, and not so much the single building that serves such a purpose… The being house of the house is not observed…but was already seen previously." This is why we can exclaim: 'What a lovely house' or 'What an interesting tower!'" (Ibid., p.71)

Thus, Norberg-Schulz states that precognition plays a very vital role in our understanding of the environment. In this way, for example, to say 'what a high tower' denotes that man has seen a tower before; moreover, he has a somewhat clear idea about the tower and the height of the towers. If not, in the case of encountering a tower as an anonymous entity, the question would be 'What is this'? On the other hand, if that man has not seen some towers, with which he can compare the quality of 'height', then he was unable to attribute the adjective 'high' to it. Thus, this is the precognition that makes our understanding of the environment meaningful.

Norberg-Schulz asserts that the source of inspiration for Merleau-Ponty is the theory of Gestalt, by which he proposed a corporeal attitude towards the world. For Merleau-Ponty *"to perceive is to penetrate into a universe of things that bring themselves into presence, and the problem of the world lies in the fact that everything is already present. Perception therefore is each time a re-creation of the world. That which is perceived is known through its Gestalt, which is given as the origin of perception and thus it is not the mathematical rule of the thing, but its physiognomy"* (Ibid., p.73). Norberg-Schulz explains that this approach implies that the awareness of the things is based on their appearance or 'eidos'. In other words, every thing is perceived through its Gestalt, presented with its boundary or 'outline' or 'figure'.

According to Otto Friedrich Bollnow, another phenomenologist to whom Norberg-Schulz refers, the specific 'atmospheres' constitute the essential background that permeates life and the world. In 'Mensch und Raum' (1963), he presents a phenomenology of space and takes into account *"both directions and the given places of nature and the being-in-space of man and finally of the house as a building and its various parts"* (Ibid., p.74).

The above mentioned review shows Norberg-Schulz's approach to phenomenology and his interpretation of its characteristics and potentialities, and presents a somewhat clear view of his understanding of phenomenology, elaborated in his various texts. To give a

more comprehensive vision to this subject, I will introduce the basic themes concerning phenomenology and its importance in architecture.

Phenomenology as a path

Norberg-Schulz considers phenomenology a method, not a typical kind of philosophy. It concerns the possible experience of the world, not based on a given 'a priori', but a path which intends to capture the structures and the meanings of the world of life. Thus, it *"does not aspire to replace the natural sciences, but rather to replace the relationships and the entire body of principles that those sciences express"* (Ibid., p.21).

Life-world, to the things themselves

Norberg-Schulz states that Husserl's term 'life-world' alludes to the concrete world that is directly present, and we can experience it. This experience is both 'natural experience' and 'precognitive' which intends to capture 'the things themselves'. *"Since we live in the company of these things well before we acquire an analytic approach to them, natural experience is neither subjective nor objective, and does not establish a separation between body and awareness"* (Ibid., p.19). Thus, the natural experience, which concerns the world of life, is fundamentally qualitative.

On the other hand, Husserl in his book 'The Crisis of European Science and Transcendental Phenomenology' argues that the unilateral quality of science keeps man isolated from the things themselves. Norberg-Schulz argues that the scientific approach to the 'thing' isolates and abstracts it from its reality and context, and considers it as a mere 'construct' composed of sensations. Moreover, we exclusively concern ourselves with beings, and reduce reality to its 'measurable' aspects. Thus, man is reduced to measurable needs, and the world becomes a multitude of measurable resources. This quantitative approach leads to alienation from things and from our fellow men, and the lack of true contact. *"Thereby man is even alienated from his own nature, and becomes mere 'human material'"* (Norberg-Schulz, 1979, p.46).

On the contrary, *"Phenomenology took as its point of departure Husserl's slogan 'to the things themselves' and his recognition that modern science did not mange to help our understanding of the concrete 'life-world', (Lebens-welt)"* (Norberg-Schulz, 1985, p.16). The life-world is understood as a world of characteristic, meaningful things, not of sensations, and phenomenology is the way which *"approaches things with that same naturalness with which they present themselves, and therefore not as separate entities,*

but as manifestations of an essentiality or a way of being, which can only be understood in relation to other ways of being, and which persists over the passage of time, without any loss of identity" (Norberg-Schulz, 2000, p.20).

In this regard, Norberg-Schulz expresses that phenomenology which takes the life-world or the world of life as its point of departure, contrary to the natural science which is based on abstracting the phenomena of the same quality, consists in *"the interaction of phenomena that are qualitatively different, and which should not be analyzed and explored separately, but rather understood as unified phenomena"* (Ibid., p.59). In other words, phenomenology tries to approach the things and above all the places in their context, in their relationships to the other things, and not isolate them from the environment. On the other hand, the life-world is the combination of the man-made and natural phenomena, and phenomenology analyzes the places considering both aspects together.[1]

Phenomenology, unity of object and subject

Norberg-Schulz argues that phenomenology takes being-in-the-world as his point of departure and unifies subject and object. On the other hand, it stands against two prominent attitudes: psychology and sociology on one side, and semiology on the other. He finds both of them insufficient and claims that *"since existential spatiality comprises the social as well as the linguistic dimensions, a phenomenological investigation of man's being-in-the-world will offer a realistic basis for the effort to equip him with a new place"* (Norberg-Schulz, 1988, p.193).

Gestalt phenomenology and precognition

Norberg-Schulz believes that phenomenology is concerned with the 'identities that are immediately present' and with their interactions. In this way, he intends to allude to the precognitions which are the fundamental needs of comprehension. Comprehension consists in precognition; *"Indeed, it is precognition that makes experience possible and that defines 'how' of man in the world. The way of being of man corresponds to the*

[1] In this regard, Karsten Harries remarks that phenomenologists insist that the life-world *"cannot and should not be accepted as something that simply has to be"* (Harries, 1991, p.10). In other words, our life-world is not necessarily in an ideal shape, it may be misshaped by history. He argues that the life-world in which we do live is deeply colored by cultural and personal prejudice, by 'history'. However, *"We are not so immersed in our historical situation that we cannot criticize aspects of it by appealing to aspects of human nature, including deep-rooted needs and desires that have challenged little if at all in the course of recorded history. This gives a limited validity to appeals to human nature, or to natural symbols, or to architectural archetypes"* (Ibid.). In this way, it is not safe to elevate the life-world into a timeless essence, an eternal entity. We should challenge it, to make it better. We should always think of an ideal.

precognition and therefore presence is structured accordingly" (Norberg-Schulz, 2000, p.125).

He states that Gestalt theory clarifies the function of precognitions successfully. The 'Gestalt laws', are principles that condition the 'eidos' and figures, and constitute their Gestalt quality. In fact, the gestalt laws are the precognitions that are used in our perception of the environment. Indeed, we apply these laws unconsciousnessly. Thus, *"The laws of Gestalt have a constant value both for 'small' unities and for 'large' unities, and this is true at all times, even when the use changes"* (Ibid., p.137).

In this connection, Norberg-Schulz relates phenomenology to Gestalt and point to 'phenomenology of Gestalt'. He states that the phenomenology of Gestalt is based on three categories: first, 'the structure proper of the environment', which deals with the relation of earth and sky in the given environment, second, the 'principles' of Gestalt or the 'Gestalt laws' which are based on pre-cognition, and third the 'structure of use', which is rooted in the experience of living. (Ibid., p.141).

In addition, Norberg-Schulz introduces another aspect of the precognition concerning the 'universal' aspects of the works of architecture. He finds a fundamental ground common to all the people which makes understanding possible. According to him, 'universal' denotes to the basic structures of the life and place. Basic structures rooted in our being-in-the-world need new interpretations and understandings. On the other hand, basic structures are synonymous with 'fore-conception'. *"Fore-conception is that which allows for the possibility of seeing something as something; that which, in our discussion, allows for the comprehension of the structure of the surroundings"* (Norberg-Schulz, 1996, p.75).

Phenomenology as seeing

Norberg-Schulz finds phenomenology rooted in 'seeing'. *"'Seeing' means, above all, recognizing something as something"* (Ibid., p.viii). Thus, he emphasizes both the 'thingness' of the work and the 'recognition'. However, to 'recognize' implies a 'fore-conception', as the basic manner of being. When we visit a new place, he remarks, we recognize differences, without exactly distinguishing them.

Phenomenology as mirroring

Norberg-Schulz, using the Heideggerean term 'mirroring', states that the object of phenomenology is an understanding of the ways of being, as manifestations of

'mirroring'. Thus, *"The phenomenological approach implies that every 'thing' is understood in the light of a mirroring, which, in our context, implies above all a clarification of the relationship between earth and sky, since things are understood as a presence. The relationship never appears directly, and it principally has to do with a place in its totality"* (Norberg-Schulz, 2000, p. 91).

Phenomenology and the loss of the language of architecture

Norberg-Schulz reminds us of the necessity of phenomenology as the way by which we may recover the language of architecture. He argues that the slogan 'form follows function' denies any typological ground and states that forms are constituted anew and over again. The abolishment of language is the result of the sever tendency towards the abstraction and reduction of reality to the measurable, rather than emphasizing on concrete space. Thus, we become a foreigner among the things, and the faculty of imagination which is the ability of understanding the figures which are rooted in typology is killed. In this regard, Norberg-Schulz refers to the criticism of Husserl of the Western science and its slogan 'to the things themselves'. *"To the things themselves implies that we recover man's natural understanding of things as modes of being-in-the-world, that is, as gathering. Accordingly we have to develop our poetical intuition and intend the world in terms of qualities rather than quantities…. By means of phenomenological method, we may 'think' about things and disclose their 'thingness'…. Phenomenology ought to become the gathering middle of education, and hence the means which may help us to recover the poetic awareness which is the essence of dwelling. What we need, in general, is a rediscovery of the world, in the sense of respect and care… We can rescue the things if we first have taken them into our heart. When that happens, we dwell, in the true sense of the word"* (Norberg-Schulz, 1985, p.135).

Phenomenology as the unity of life and place

In the preface of the book 'Nightlands' Norberg-Schulz (1996) states that the phenomenological method of the book is neither explaining building as a result of influences, nor arranging it according to stylistic developments, *"Instead, I consider building as it occurs as part of a local context and attempt to see it as it indeed is. This approach is grounded in the belief that buildings necessarily represent the world to which they belong, at times through a simple 'participation,' at others as a kind of 'explanation.' In general, we can assert that all buildings and settlements gather a*

world, and that we can only understand them in these terms" (Norberg-Schulz, 1996, p.vii).

He claims that phenomenology does better than psychology and sociology, because they do not consider the unity of life and place, and it is also better than semiology, because phenomenology is based on what the things themselves are, and thus releases us from the cul-de-sac of semiology. He finds the unity of place and life in this statement that 'life takes place', and this shows that the life is fundamentally related to place, and the true analysis of place evidently embraces that life which place admits it.

In this connection, Norberg-Schulz states that place can not be described by means of analytic, scientific concepts, because science intends to make abstracts from the given to gain objective knowledge. In this way, the everyday life-world becomes neglected. Phenomenology, as a 'return to things' can play a very important role. However, he mentions that *"So far phenomenologists have been mainly concerned with ontology, psychology, ethics and to some extent aesthetics, and have given relatively little attention to the phenomenology of the daily environment"* (Norberg-Schulz, 1980, p.8). Therefore, he finds a phenomenology of architecture urgently needed.

2-2-2'Genius loci', spirit of place

Obviously, 'genius loci' plays an essential role in the established theory of Norberg-Schulz concerning architecture and its analysis, so that his seminal book on phenomenology in architecture is titled 'Genius Loci, towards a phenomenology of architecture' (1980). In this regard, it appears very important to present a clear outlook to this theme as much as possible. In this connection, the most important characteristics of this term will be considered:

- The term 'genius loci' is an ancient roman belief and indicates that *"every being has its 'genius', its guardian spirit. This spirit gives life to people and places, accompanies them from birth to death, and determines their character"* (Norberg-Schulz, 1979, p.45).
- Accordingly, *"ancient man experienced his environment as a revelation of definite 'genii'"* (Ibid.).
- *"The 'genius' thus corresponds to what a thing 'is', or what it 'wants to be'"* (Ibid, 45).

- Moreover, the ancient man *"understood that it is an existential necessity to come to terms with the 'genius' of the locality where his life takes place"* (Ibid.).
- To catch the 'genius' of a place implies identification with it. *"To identify with a place primarily means to be open to its character or 'genius loci', and to have a place in common means to share the experience of the local character. To respect the place, finally, means to adapt new buildings to this character"* (Norberg-Schulz, 1985, p.63).
- This identification is fulfilled through architecture. *"Architecture means to visualize the 'genius loci', and the task of the architect is to create meaningful places, whereby he helps man to dwell"* (Norberg-Schulz, 1980, p.5).
- 'Genius loci' has two connotations: meaning and structure. Meaning is the subjective aspect of 'genius loci'. *"The 'meaning' of any object consists in its relationships to other objects, that is, it consists in what the object 'gathers'. A thing is a thing by virtue of its gathering"* (Ibid., p.166).
- On the other hand, structure relates to the objective aspect of 'genius loci'. 'Structure', instead, denotes the formal properties of a system of relationships (Ibid.).
- However, man is part of a world; he is 'in' the world, and belongs to a totality which comprises natural and components. In this way, meaning necessarily implies a world.
- Thus, 'genius loci' consists in concrete architectural structures and possesses a distinct character. *"Such a character is never simple, and in our time it is certainly full of complexities and contradictions, but this does not mean that it is without structure or meaning"* (Norberg-Schulz, 1971, pp.68-69).
- Although places change permanently and never have a fixed structure; their 'genius loci' do not necessarily change and remains the same. Therefore, even time cannot cancel the 'genius loci'; places preserve their identity during a certain period of time as 'stabilitas loci', and the existential contents of the human kind remain the same in a broad period of time.
- 'Genius loci' is manifested as location, spatial configuration, and characterizing articulation. To preserve the genius loci, is actually respecting these factors: *"the type of settlement and way of building ('massive', 'skeletal' etc.) as well as*

characteristic motifs…. If the primary structural properties are respected, the general atmosphere or 'Stimmung' will not get lost. It is this 'Stimmung' which first of all ties man to 'his' place and strikes the visitor as a particular local quality" (Norberg-Schulz, 1980, p.180).

- These 'primary' structural properties are capable of interpretations, and respecting them is not repeating the same, but implies new interpretations and manifestations. *"To respect the 'genius loci' does not mean to copy old models. It means to determine the identity of the place and to interpret it in ever new ways"* (Ibid., p.182).
- In this regard, *"any place ought to have the 'capacity' of receiving different 'contents', naturally within certain limits"* and *"a place may be 'interpreted' in different ways"* (Ibid., p.18).
- *"To protect and conserve the 'genius loci' in fact means to concretize its essence in ever new historical contexts"* (Ibid.). Thus, a work of architecture 'keeps' that essence through building.
- In this way, the task of an architect is taking care of the things, and expressing the self-realization of the place through the works of architecture. However, this endless process alludes to the neverending possibilities of manifestation and interpretation.

To present an articulated view on the above mentioned statements, it can be said that every being has its own 'genius' by which it gains its special character. Thus, every thing and every place has its 'genius', its particularity. In this way, a human being as an existential being whose life 'takes place' needs to comprehend the 'genius loci' of the given place. To perceive it implies being open to the environment, receiving its particularity and presenting them into a work of architecture, as a concrete entity with its special character. Therefore, by erecting buildings and making architecture, man reveals the 'genius loci' of the given site and lets the place to manifest its 'genius'. This action which is based on 'identification' with the place is fulfilled through 'visualization', that is, concretization through building. However, visualization implies meaning and structure, the way it 'gathers' its surrounding as a 'thing' and the way it is manifested in a formal character. These two aspects constitute the 'world' of the work, a totality within which it takes place.

On the other hand, the existing surrounding is not a constant entity, but changes over the time. This changing, however, does not mean that it becomes completely different. Rather, every place keeps its particularities and preserves them. These properties possess an existential dimension and construct the general atmosphere or the 'Stimmung'.

Respecting these constant properties does not mean repeating them, but 'interpreting' them in ever new ways. In other words, 'genius loci' preserves and admits these interpretations. Interpretation has a two-fold implication: It is rooted in the existential and fundamental 'genius' of the place on one hand, and gives it a new appearance and manifestation on the other. Thus, a work of architecture is the realm of these never-ending interpretations and manifestations, by which the 'genius loci' is preserved.

2-2-3 Architecture, setting-into-work of place

According to Norberg-Schulz, our everyday life consists of concrete 'phenomena', such as people, animals, wood, streets, and stars. On the other hand, it consists of intangible phenomena like feelings. He calls the atoms and numbers a kind of data, as abstractions, not concrete things. The word 'place' means a totality made up of concrete things, with their materiality, shape, texture. *"In general a place is given as such a character or 'atmosphere'. A place is therefore a qualitative, 'total' phenomenon, which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight"* (Ibid., p.8).

In this way, *"A place is a space which has a distinct character"* (Ibid., p.5). Therefore, it is the special character of a space that makes it a place. To put in another words, it is the place that makes the space as space. *"The place represents architecture's share in truth. The place is the concrete manifestation of man's dwelling, and his identity depends on his belonging to places"* (Ibid., p.6).

Norberg-Schulz refers to the example of the bridge in Heidegger and argues that *"The landscape as such gets its value 'through' the bridge. Before, the meaning of the landscape was 'hidden', and the building of the bridge brings it out into the open"* (Ibid., p.18). Thus, the task of architecture is transforming the site into a place, *"to uncover the meanings potentially present in the given environment"* (Ibid.).

In this connection, using the Heideggerean term, Norberg-Schulz finds a place as a 'thing' which gathers the world and in which 'setting-into-work' of truth occurs.

"Heidegger in fact defines the 'method' of art as 'ins-werk-setzen' (to 'set-into-work'). This is the meaning of architectural concretization: 'to set a place into work', in the sense of concrete building" (Ibid., pp.65-66). Moreover, the etymological study of the word 'dwell', as Heidegger remarks, shows that *"dwelling means to gather the world as a concrete building or 'thing'"* (Ibid., p.23). Thus, dwelling is based on concretization, and man dwells where he is able to concretize the world into the buildings and things. Eduard Führ refers to the gathering character of a work of architecture as a 'workshop'. Reviewing Heidegger's understanding of the Greek Temple, he concludes that *"The architectural design cannot be just the designing of a building but has to design along with the building a 'workshop,' a universe in which this singular building as material has its purposeful relations, in which everything is organized in its own right. The design must not be directed towards a bare object but towards the use"* (Führ, 2000b). He sets this concept of a work of art, or work of architecture against the classic art historical concept of a work which implies an autonomous work isolated from its context.

Norberg-Schulz concentrates on the place-making task of architecture and argues that *"The making of places we call architecture. Through building man gives meanings concrete presence and he gathers buildings to visualize and symbolize his form of life as a totality. Thus his everyday life-world becomes a meaningful home where he can dwell"* (Norberg-Schulz, 1980, p.170). However, every building and settlement accomplishes this task in different way. Vernacular architecture, i.e. farms and villages, is connected with a completely local and particular situation, and brings the meanings of the local earth and sky into presence. In contrast, urban architecture deals with more general values. In a town, foreign meanings mingle with domestic ones, and lead to a complex system of meanings. *"Urban gathering may be understood as an 'interpretation' of the local 'genius', in accordance with the values and need of the actual society"* (Ibid.). Thus, 'genius loci' is actually rooted in 'the meanings which are gathered by a place'.

If architecture is setting-into-work of place, and is rooted in the way it gathers the surrounding, the relationship between the man-made and natural comes to forth. Norberg-Schulz distinguishes three ways by which they relate to each other. First, man wants to 'visualize' his understanding of nature through 'building'. Therefore, when the nature appears centralized, man builds a Mal, and when it gives a direction, man builds a path. Second, man has to 'complement' the given situation by adding what it lacks. Finally, he symbolizes his understanding of nature, and translates it into a building and

makes a cultural object. Thus, *"visualization, complementation and symbolization are aspects of the general process of settling"* (Ibid., p.17).

This matter is well acknowledged by Heidegger. *"The building brings the earth as inhabited landscape close to man, fixing the nearness of neighborly dwelling under the expanse of the sky."* This statement, to which Norberg-Schulz refers a lot, implies the fundamental task of architecture according to him. The buildings include houses, towns, cities, etc. The inhabited landscape denotes to the importance of man and its dwelling. 'To bring the earth close' is accomplished through visualization of place as form and gestalt. However, this implies being under the sky.

2-2-4 Place today, the loss of place

1. Monotony, new suburb in Moscow

Norberg-Schulz argues that after the Second World War profound changes occurred in most of the places. He deals with this matter through two themes, 'space' and 'character'. Spatially, new settlements possess any kind of density and enclosure, and all the buildings are laid freely in a park-like landscape. Streets and squares have lost their traditional meaning and character, and the figure-ground relationship has been damaged. Moreover, the urban tissue lacks any coherence, and the town has no imageability. In the case of 'character', an omnipresent sense of monotony is privileged. There is a lack of stimuli, surprise, and discovery in the urban fabric.

All the above mentioned matters indicate a 'loss of place', Norberg-Schulz claims. *"Lost is the settlement as a place in nature, lost are the urban foci as places for common living, lost is the building as a meaningful sub-place where man may simultaneously experience individuality and belonging. Lost is also the relationship to earth and sky. Most modern buildings exist in a 'nowhere', they are not related to a landscape and not to a coherent, urban whole, but live their abstract life in a kind of mathematical-technological space which hardly distinguishes between up and down"* (Norberg-Schulz, 1980, p.190). Thus,

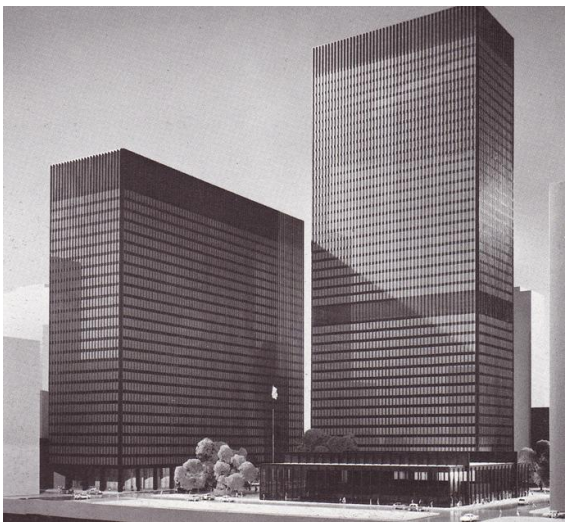
all the qualitative elements of the buildings, such as ceiling, windows, etc. have lost their essential meanings, and have been reduced to quantitative entities.

2. Visual chaos, USA

In this way, we have lost our abilities of orientation and identification because of the lack of imageability in the cities and the environmental crisis. Consequently, the things lose their ability of gathering and are reduced to mere objects of consumption and thus the nature is treated as the 'resource' (Ibid., p.168).

However, According to him, it is paradoxical that this dilemma was actually the result of man's wish to create a better environment: the open green city was a reaction to the inhuman condition of the industrial cities of nineteenth century, and the modern architecture as a need for better dwelling for the new man of the modern age. In fact, the basic intention of the modern man *"was the wish to help alienated modern man to regain a true and meaningful existence…. The modern movement in fact used the slogan 'Neue Sachlichkeit', which ought to be translated 'back to things' rather than 'new rationalism'"* (Ibid., p.192).

The question is why did the modern movement lead to the loss of place, rather than creating new places. Norberg-Schulz presents two matters as the main reasons which imply an insufficient understanding of place: First, the 'open' plan of the modern house which was understood as a 'flowing' continuum without distinguishing inside-outside relationship was applied to the urban level. This kind of dwelling, convenient to the sub-urban one-family dwelling, was not compatible


3. Open city, Federal Center, Chicago, Mies Van der Rohe

with the necessary private and public domains of the city. *"Spatially, the modern city is therefore based on a 'confusion of scales'; a pattern which might be valid on one level is blindly transferred to another"* (Ibid., p.194). The second reason was the idea of international style by which the local and regional characters were neglected, and the same principles were valid everywhere. Thus, instead of settlements with a varied meanings and characters, we had an open, monotone environment incapable of gathering. Norberg-Schulz finds the remedy in establishing a 'theory of place' by which a comprehensive conception of the relationship between man and his environment is created.

2-2-5 Existential space

Norberg-Schulz believes that the lack of a precise terminology in architecture has led to a considerable gap between the architect and the layman, and also between the architects. As an example, he refers to the lack of a clear and exact understanding of the word 'space' in architectural discourse, so that there are numerous understandings depending on whether it is meant a physical, psychological space (Norberg-Schulz, 1963).

In this regard, he distinguishes between 5 kinds of spaces: the pragmatic space of physical action, the perceptual space of immediate orientation, the existential space, which is the base of man's stable image of the environment, the cognitive space of the physical world, and the abstract space of the pure logical relations (Norberg-Schulz, 1971). However, he criticizes them because of having either an abstract approach to space without considering man, or reducing it to mere impressions, sensations, and effects of man. He concludes that *"In both cases space as an existential dimension, as a relation between man and his environment, has been forgotten"* (Ibid., p.14). Thus, he intends to establish a satisfying theory of architectural space which is understood as a dimension of human existence, not as a dimension of thought or perception.

To have a point of departure in this direction, Norberg-Schulz reviews the ideas of Piaget and his study of infants and children. According to Piaget, an infant's space can be considered as a collection of separate spaces, and the topological relations such as proximity, separation, succession, closure (inside-outside), and continuity give order to these spaces. Norberg-Schulz relates these findings to the Gestalt psychology and interprets them as the elementary organizational schemata consisted in the establishment

of ‘centers’ or places (proximity), ‘directions’ or paths (continuity), and ‘areas’ or domains (enclosure) (Ibid., p.18). Thus, he finds an architectural reference to the basic laws of Gestalt theory.

Studying the importance of the above mentioned themes and their meanings and connotations, he states that places, paths, and domains constitute the basic elements of existential space. When they interact with the surroundings, the problem of ‘inside’ and ‘outside’ appears. *“Only when man has defined what is inside and what is outside, can we really say that he ‘dwells’. Through this attachment, man’s experiences and memories are located, and the inside of space becomes an expression of place”* (Ibid., p.25). On the other hand, a door unites and separates inside and outside. An opening makes an interaction with the surroundings. The relation between place and path is the tension between centralization and longitudinality. The first symbolizes the need of man to belong, the second his need for movement and relation with his surroundings.

Norberg-Schulz understands architectural space as the ‘concretization’ of the existential space. In other words, existential space as the psychic structure of man’s being, is concretized as architectural space in physical structure. Therefore, architectural space is the concretization of man’s being in the world. However, *“Architecture concretizes an image which goes beyond the already existing environment. It always reflects a wish to improve man’s conditions”* (Ibid., p.37).

Thus, the existential schemata, that is, place, path, and domains, are manifested in architectural space as node, axis, and districts. However, architectural space is a ‘field’ in which place, path, and domain form an integrated whole. In other words, architectural space is the field of interaction between the above mentioned elements. In Greek, interaction is less important than Roman architecture, the latter based on the spatial integration, the former based on individuality of each element (Ibid., p.61).

From another view point, existential space plays an important role in the process of perception. According to Norberg-Schulz, ‘to be somewhere’ means to be located in one’s existential space. Thus, the experience and perception of space consist in the tension between man’s immediate situation and his existential space. *“When our immediate location coincides with the center of our existential space, we experience being ‘at home’. If not, we are either ‘on our way’, ‘somewhere else’, or we are lost”*

(Ibid., p.34). In this way, the existential space of man is the reference point in the process of perception. We perceive based on our existential space.

2-2-6 Language and architecture, from archetype to figure

Norberg-Schulz presents his interpretation of language and architectural language referring to two essential statements by Heidegger: *"Language is the house of Being"* and *"Man speaks only as he responds to language."* According to him, these statements imply that *"Everything that is, is known through language, and that everything remains in language. Things and language are given together…. It is the name which makes what is perceived part of a world, and hence makes it a meaningful percept"* (Norberg-Schulz, 1985, p.111). Thus, language wholly contains reality. The world is stored in language, and when man speaks, makes what is kept in language appear. Moreover, language is shared. Language helps man to belong to the others, and being-in-the-world is always being-with-others.

In this regard, architecture has similar potentialities and characters. He argues that *"Architecture is a language. As such it keeps the spatiality of the world. The architectural language consists of archetypal images that reveal those structures which are invariant with respect to place and time. The archetypes are not forms which exist in some distant realm as an ideal 'Ding an sich'. Rather they represent basic modes of being in the world, or 'existential structures'"* (Norberg-Schulz, 1988, p.153). Thus, the language of architecture is based on the eternal 'archetypes' which are manifested in accordance with the place and time. The archetypal built forms such as wall, roof, column, arch, etc. are manifested in concrete space through their mode of being between earth and sky, by their standing, rising, extending, opening, and closing.

Norberg-Schulz argues that archetypes in architecture do not exist as such and should be manifested in figures. In fact, they exist in manifestations. For instance, *"A 'Gothic tower' is a tower, but at the same time it is 'Gothic', unifying thus archetype and temporal intentions"* (Ibid., p.155). Therefore, the term 'Gothic tower' indicates being a 'Tower' as an old archetypal entity, and being 'Gothic' as a manifestation. Thus, *"An authentic work of architecture is therefore always 'old' as well as 'new'"* (Ibid.).

In this way, he states that *"There can be only 'one' architectural language, since there is only one world and one spatiality. (Analogously there is basically one spoken language,*

although there are many 'tongues.') The styles represent different choices to Language" (Ibid., p.153). It can be said that it is the 'Architecture' or 'Language of architecture' that speaks, and the styles are different responses to that Language. *"To set into work means to reinterpret, or rather to make language speak in a way which is simultaneously new and old"* (Ibid.).

In this regard, he introduces three systems of images: 'language', as the invariant archetypes, 'style' as a temporal choice among archetypes, and 'tradition' as a local adaptation of the archetypes. Regarding the 'style', Norberg-Schulz argues that although history is an ever-changing and transient entity, it is wrong to understand it as a mere succession of moments. Rather, history consist of 'epochs' and 'traditions' which allude to the constant and permanent aspects of history. These consistencies are the result of 'stabilitas loci'. Consequently, places do not change continuously and local adaptation remains basically similar during long periods. Moreover, every language of architecture carries a 'memory'. These memories are the sources of 'style' as the particular set of forms. The Greeks *"understood the goddess 'Mnemosyne', 'memory', as the daughter of Earth and Sky. Being the mother of the muses, memory gives rise to art, and, in fact, art serves to remember what is general at every passing moment, giving thereby meaning to life here and now"* (Norberg-Schulz, 1985, p.29).

Thus, styles moving from place to place have been valid 'everywhere' during history. For instance, the classical language has been alive up to now. *"The reason is evidently that the classical orders disclose basic natural and human characters and moreover bring the two into a meaningful relationship. Therefore classical architecture only had to be subject to minor modifications to adapt to the local conditions of the places where it was taken into use. The success of classical architecture is due to that it constitutes a 'complete' system, which comprises all the basic parts of a building as well as generalized elements which may be used in ever new combinations and through articulation embody any character"* (Ibid., p.120).

In this way, Norberg-Schulz puts vernacular architecture against stylistic architecture. He declares that *"Vernacular architecture reveals an image that manifests the 'here' of life, that is to say, the proximity"* (Norberg-Schulz, 2000, p.12). Thus, vernacular architecture is strongly rooted in the place, and is 'immobile'. On the contrary, 'stylistic' architecture

is mobile, because it is realized through adaptation with local characteristics, to be valid everywhere.

2-2-7 The language of architecture

Norberg-Schulz states that 'Architecture' could be divided into three basic structural components: topology, morphology, and typology. Topology is the spatial order of a work, and *"is in a single work of architecture concretized as 'spatial organization'"* (Norberg-Schulz, 1979, p.42). The term 'topology' indicates that *"Architectural space derives from place (Greek: topos) rather than abstract mathematical space"* (Norberg-Schulz, 1985, p.27). 'Center', 'path', and 'domain' are its basic structural components.

Morphology is related to the 'how' of architectural forms and *"in the single work of architecture it is concretized as 'formal articulation'"* (Norberg-Schulz, 1979, p.42). Therefore, morphology is concerned with the spatial boundaries and asks 'how' do buildings stand, rise, and open. *"The word 'stand' denotes the relationship to the earth, 'rise' the relationship to the sky, and 'open' refers to the spatial interaction with the environment, that is, the relationship between outside and inside"* (Ibid., p.43).

Typology highlights the basic structures of 'Being-with'. In other words, it concerns the meeting of human beings. Typology *"is concerned with the manifestations of the modes of dwelling"* (Norberg-Schulz, 1979, 1985, p.29). The four categories of settlement, urban space, institution, and house can be considered as typological differences, and also we can talk about tower, dome, and gable. Typology, contrary to topology and morphology, analyzes the comprehensive, spatial totalities.

Norberg-Schulz states that these three aspects make up the language of architecture which possesses the capacity of translating lived reality into a built environment. He explains this event as follows:

"This translation happens through a process of 'gathering'. The building (settlement) becomes a 'thing' when it 'gathers world'…What is gathered, Heidegger says, is the earth as 'inhabited landscape'. An inhabited landscape obviously is a 'known' landscape, that is, an environment with which we identify, in which we can orientate, and in which we come together with our fellow men. This landscape is brought close to us by 'building'. This implies that the buildings gather the properties of the landscape and by means of the language of architecture make the landscape 'speak'… An inhabited

landscape obviously comprises natural as well as man-made entities" (Norberg-Schulz, 1979, p. 44).

2-2-8 Four modes of dwelling

Norberg-Schulz believes in four modes of dwelling: settlement, urban space, institution, and house. Settlement is the first place of dwelling and is the stage in which 'natural dwelling' takes place. While this settling is accomplished, it transforms to a place of encounter *"where men may exchange products, ideas, and sentiments"* (Norberg-Schulz, 1985, p.13). This stage of human meeting which gathers all men with varieties is a 'collective dwelling' and establishes the 'urban space'. After that, men establish a kind of agreement to preserve the values and form a fellowship or society. Such places are known as an 'institution', or public building, which serves as a 'public dwelling'. However, we humans need another kind of dwelling, a 'private dwelling', which alludes to those actions which are secluded from the intrusion of others. This takes place in a 'house' or home. In brief, all these modes of dwelling in which the natural, collective, public, and private dwelling take place constitute the total environment.

Norberg-Schulz studies all the four modes of dwelling concerning their morphology, topology, and typology, that is, the three basic components of architectural language, as elaborated before. To explain all of them here may be unnecessary, but because of the importance of the 'house', his discussion on it worth attention.

According to Norberg-Schulz, *"In the house man becomes familiar with the world in its immediacy: there he does not have to choose a path and find a goal, in the house and next to the house the world is simply given"* (Ibid., p.89). However, the house fulfills the private identity and personal dwelling. To participate, man needs to leave the house and choose a path. Thus, he enters into the world.

On the other hand, a house does not only visualize the environment, but also expresses the mood of the actions which take place inside. A house is the place of everyday activities. The task of the house is *"to reveal the world, not as essence but as presence, that is, as material and color, topography and vegetation, seasons, weather and light"* (Ibid.). In this way, we become friends with the world through the house, and it gives us security and a foothold from which to act. *"When we enter inside, we are finally 'at home'. In the house we find the things we know and cherish. We have brought them with*

us from the outside, and live with them because they represent 'our world'. We use them in our daily life, take them in our hands and enjoy their meaning as representations of 'Erinnerungen'. The interior therefore possesses the quality of interiority, and acts as a complement to our inner self. When we thus realize private dwelling, we experience what is known as 'domestic peace'" (Ibid., p.91). This interiority constituting a 'microcosm' visualizes that our life takes place between earth and sky. *"The floor represents the earth, the ceiling the sky and the walls the bounding horizon"* (Norberg-Schulz, 1988, p.73).

2-2-9 Two aspects of dwelling, identification and orientation

According to Norberg-Schulz, our being-in-the-world comprises both 'how' and 'where'. Identification intends the how or qualities of things, and orientation alludes to the where and spatial interrelation of the things. Thus, identification and orientation both make up the general structure of dwelling and the common denominator of the four modes of dwelling. He states that *"Identification and orientation are primary aspects of man's being-in-the-world. Whereas identification is the basic for man's sense of 'belonging', orientation is the function which enables him to be that 'homo viator', which is part of his nature"* (Norberg-Schulz, 1980, p.22).

Human identification means to experience a 'total' environment as meaningful, or to relate meaningfully to a world of 'things'. However, a 'thing' is not a reduced, scientific entity, but 'gathering of world', in Heidegger's mind. A 'thing' originally acts as a 'gathering', and the world is gathered by the thing as a 'fourfold' of sky, earth, mortals, and divinities. Things make the world appear. In this way, *"identification, thus, means to gain a world through the understanding of things. The word 'understanding' is here used in the original sense of standing under or among"* (Norberg-Schulz, 1985, p.17).

In addition, a dwelling primarily consists in the appropriation of a world of things, and a work of architecture is capable of such a function. *"The world which is gathered by a work of architecture is hence an 'inhabited landscape', that is, a landscape which has been 'understood' as a particular case of the totality earth-sky, in relation to the four modes of dwelling. ... As things, [Works of architecture] fulfill their gathering function through their bodily form. In other words, works of architecture are objects of human identification because they 'embody' existential meanings, making the world stand forth*

as it is" (Ibid., p.19). In this way, man possesses a world through identification and hence an identity. Therefore, identity is not an interior quality of each individual, but *"an interiorizing of understood things"* (Ibid., p.20). In this regard, *"identification means to become 'friends' with a particular environment"* (Norberg-Schulz, 1980, p.21). Thus, a Nordic man is friends with fog, with the sound of snow under the feet, and a man from the desert is friends with the extended sandy horizon, the sun, etc.

On the other hand, orientation alludes to the spatial organization of the environment and our concern with it. Orientation is based on center, path, and domain. The center is the basic constituent of existential space. It manifests in different levels, an institution is a center in built fabric, and a house is a center of private life. Generally speaking, *"The center represents what is 'known', in contrast to the unknown and perhaps frightening world around"* (Norberg-Schulz, 1985, p.22). The importance of the center could be seen in ancient world. In this connection, the ancient Greeks placed the 'navel' of the world in 'Delphi', the Romans considered Rome as the 'caput mundi', and the Moslems understood Mecca as the center. The path or axis complements the center. It implies an inside and outside, and the actions of departure and arrival. A path represents the possibilities of movement, and alludes to the cardinal points as the referential system of orientation. A path is determined by its continuity, and has a certain 'rhythm' and 'tension'.

Centers and paths constitute 'domains' as potential places for man's actions and activities. Thus, our environment consists of some domains such as fields, lakes, deserts, mountains, etc. In this way, *"Orientation implies structuring the environment into domains by means of paths and centers"* (Ibid., p.24).

2-2-10 Monumentality and regionalism

Norberg-Schulz argues that modern architecture at the beginning did not consider the regional character well; instead, it tried to be 'international'. This matter led to the crisis of 'loss of place', loss of identity, and loss of the character of places. However, every place has its unique 'Stimmung', an evident intangible character which needs to be preserved and respected. According to him, this is done through the buildings *"which reveal the qualities of topography, materials, vegetation, climate and light. Thus man*

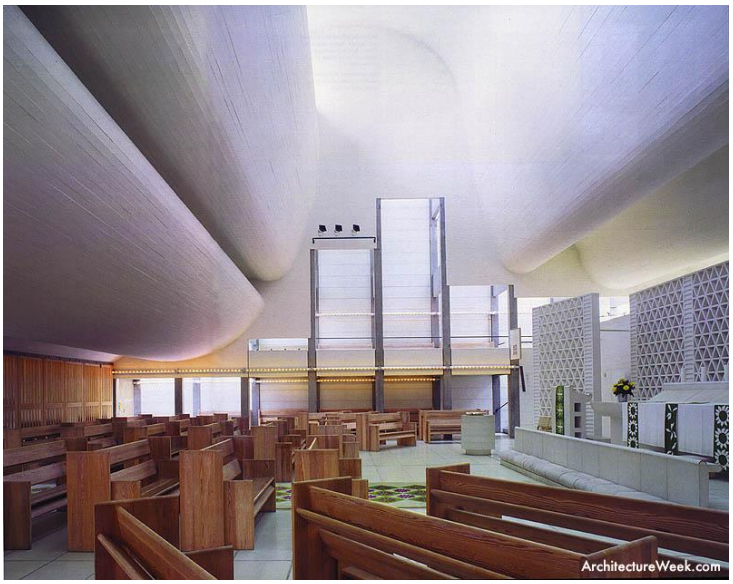
establishes a 'friendly' relationship to his environment, and fulfills the need for 'neighborly dwelling'" (Norberg-Schulz, 1988, p.135).

Norberg-Schulz understands the idea of 'new regionalism and new monumentality' proposed by Giedion as the 'need for meaning in architecture'. According to him, new regionalism consists in ever new interpretations of the given environment, not returning to the old regionalism, but a new regionalism. *"The new regionalism is in other words creative rather than nostalgic"* (Ibid., p.151). Moreover, Norberg-Schulz explains that *"By 'monumentality' he did not mean anything grand or pompous, but rather the memory and symbols that serve to root humanity to 'time'. And 'regionalism' was not meant as provincialism or nationalism, but rather as the need to sink roots in 'space', which in such a context is understood as a 'place'"* (Norberg-Schulz, 2000, p.8). Thus, new monumentality and new regionalism are both *"interrelated demands; both are concerned with meaning, and both presuppose the existence of a language of forms, that is, a 'tradition', one stressing the general, and the other the local aspects of the situation"* (Norberg-Schulz, 1988, p.23). Norberg-Schulz states that new regionalism demands a phenomenological approach, rather than a scientific one, because it is concerned with what is 'near' and is linked to the immediate being-in-the-world of man.

To give some examples concerning new regionalism, Norberg-Schulz refers to the works of some architects. In the works of Aalto, he finds a sense of being both modern and regional, and expresses that in Villa Mairea *"the Finnish genius loci is strongly present"* (Norberg-Schulz, 1980, p.196). He finds the works of Reima Pietilä strongly regional and Finnish. He states that in his work forms themselves speak and talk about the Finnish environment. He makes a composition that presents the living presence of the place (Norberg-Schulz, 1996, pp.190-91). In 'Student Union Building Dipoli' by Reima Pietilä, a Finnish sense is revealed. *"The general outline of the*

4. Villa Mairea, Alvar Aalto, garden facade

building repeats the movement of Finland's lakes and rocks, whereas the subdivision of the windows echoes the rhythm of the surrounding tree trunks. Exterior space enters the buildings and gradually becomes interior, and in the main rooms the image of a 'cave of wood' is realized. Here an elementary sense of belonging and protection is experienced, together with the excitement of mystery and discovery offered by the continuous spatial variation. A convincing synthesis of defined place and potential openness is set into work" (Norberg-Schulz, 1988, p.141).



5. Bagsvaerd Church, Jorn Utzon, interior

The works of Utzon are another example concerning both monumentality and regionalism. According to Norberg-Schulz, the works of Utzon possess a timeless and original character. He is modern and Danish simultaneously. As an example, his Sydney Opera is a synthesis of the 'five points' of Le Corbusier and Aalto's organic form. He *"defines the elements of building as 'podium' and 'cover', and between lie the free plan and space organized by the built structure"* (Norberg-Schulz, 1996, p.184). In Bagsvaerd Church, he unites the modern and Danish characters well, so that the 'lateral concrete structure' of the interior is modern, but the stepped gables, repetitive wall section, and disciplined details are echoes of Danish tradition. Thus, *"over the precise spatial composition and tensive built form hover great vaults, images of the Danish sky"* (Ibid.).

2-2-11 Winter evening, phenomenal concerns

In the first chapter of 'Genius Loci: towards a phenomenology of architecture' (1980) Norberg-Schulz refers to a poem by Georg Trakl, 'A Winter Evening' and to Heidegger's analysis of it and tries to show that this poem *"illuminates some essential phenomena of our life-world, and in particular the basic properties of place"* (Norberg-

Schulz, 1980, p.10). In this connection, he alludes to the most important aspects of the poem that have an important role in his understanding about phenomenology on architecture. These points are actually 'phenomenal concerns' which are present during his discussions and analyses of buildings not only in this book, but other texts and articles. Thus, it seems to be illustrative to point to these concerns and elaborate them as much as possible.

A Winter Evening

Window with falling snow is arrayed,
Long tolls the vesper bell,
The house is provided well,
The table is for many laid.

Wandering ones, more than a few,
Come to the door on darksome courses.
Golden blooms the tree of graces
Drawing up the earth's cool dew.

Wanderer quietly steps within;
Pain has turned the threshold to stone.
There lie, in limpid brightness shown,
Upon the table bread and wine.

Norberg-Schulz mentions the important aspects of the poem as follows:

- Trakl uses 'concrete' images taken from the everyday life such as snow, window, table, tree, darkness etc.
- The text distinguishes between an 'inside' and an 'outside'.
- The 'outside' is presented through both 'natural' and 'man-made' elements.
- The title, 'A Winter Evening', *"is experienced as a set of particular qualities, or in general as a 'Stimmung' or 'character' which forms a background to acts and occurrences"* (Ibid., p.8). This character is given by the falling snow, cool, soft, etc.

- The word ‘falling’ gives a sense of ‘space’, an implied presence of earth and sky.
- The outside has man-made properties, such as the vesper bell, heard everywhere.
- The vesper bell, as a man-made element is more than an artifact element. *“It is a symbol, which reminds us of the common values which are at the basis of that totality”* (Ibid.).
- The ‘inside’ is a ‘well provided’ house, which gives the sense of security and shelter.
- The window, as an opening, opens the outside, and makes inside as a complement to the outside.
- The table at the house is ‘for many laid’. The table is the ‘center’ around which men come together.
- The inside and outside possess different characters. The inside is warm and luminous, but the outside cold and dark.
- *“In general the inside is a comprehensible world of ‘things’, where the life of ‘many’ may take place”* (Ibid., p.9).
- Man as a wanderer comes from the outside, from ‘darksome courses,’ and this implies his need for ‘orientation’.
- *“The house and the table receive and gather, and bring the world ‘close’. To dwell in a house therefore means to inhabit the world”* (Ibid.).
- The threshold separates outside from inside.
- Trakl talks about the phenomena of our life-world. He brings us back to the concrete things, and reveals the hidden meanings inherent in life-world.

It can be said that all the above mentioned understandings of the poem are all the basic phenomenological themes which are important in interpretation of the places. In fact, these ‘concerns’ are the ‘basic themes’ which constitute our understanding of the environment and the work of art, and denote to our ‘existential structure’ of being-in-the-world. These concerns possess pre-cognitive characteristics and any approach to the world is primarily supported by these existential schemata. Now let’s elaborate some of these themes in detail.

Earth and sky: We may distinguish four ways of relationship between earth and sky. First, a building has clearly defined elements to connect the earth and sky together, as with the

classical solution. Second, the form has a free termination in both below and above, like the romantic solution and modern organic buildings. Third, the building has a clear base, but a free termination, as the Utzon's 'platform' architecture. Fourth, the form grows freely out of the ground, but has a simple and straight upper termination, as the modern buildings of Le Corbusier (Norberg-Schulz, 1985, p.122).

'In', 'on' and 'over' the ground: *"In general a building may stand 'in' the ground, 'on' the ground, or 'over' the ground"* (Norberg-Schulz, 1980, p.177). In the ground, implies a close, romantic relationship with the forces of the earth. Thus, the building seems to grow out of the earth without a distinct base. On the ground, implies a base on which the building stands as a thing between earth and sky. Over the ground, it implies a free relationship with the earth through the dematerialized stilts (piloties).

In this respect, Norberg-Schulz states that in the Villa Savoy *"the three floors evidently represent the earth (which continues under the house between the pilotis), the sky (which is 'received' by the solarium on the roof), and the complex world of man in between. The levels are interconnected by means of a centrally placed ramp, which makes the experience of the house become a 'promenade architecturale' to quote Le Corbusier's own words"* (Norberg-Schulz, 1988, p.35).

'Within' and 'without': The 'exterior' denotes the partly known realm which needs comprehension, but 'interior' implies the familiar realm. This opposition is well acknowledged by language. *"In the designation of 'pre-position' we have an indication in fact of the 'qualitative' determination of a 'position'. The taking place of life always occurs in relation to an 'in,' 'on,' 'near,' 'along,'*

6. Villa Savoy, Le Corbusier, exterior view

'around,' between,' 'above,' beneath,' 'in front of,' 'behind,' and so on; all relationships that lead us back to the concept of 'within' and 'without'" (Norberg-Schulz, 2000, p.192).

Threshold: Set-into-work implies building a boundary or 'threshold' from which the settlement begins its presencing. Thus, *"The threshold is the meeting of 'outside' and 'inside', and architecture is hence the 'incarnation' of the meeting…. The threshold is the 'gathering middle', where things appear in 'limpid brightness'"* (Norberg-Schulz, 1980, p.170).

Opening: Openings are where inside and outside meet each other and come together. A window *"does not only express the spatial structure of the building, but also how it is related to light. And, through its proportions and detailing, it participates in the functions of standing and rising, in the window, thus, the 'genius loci' is focused and 'explained'"* (Ibid., p.179).

Wall: A wall rises between earth and sky as an 'elevation', and *"Through its elevation, the wall clearly shows what are the earth and the sky of the place… the architectural wall makes present the earth in its lead-bearing role…"* (Norberg-Schulz, 2000, p.166). In other words, standing and rising gathers in the wall, and *"in the wall, thus, earth and sky meet"* (Norberg-Schulz, 1980, p.66).

Roof: A roof is the meeting point of the building and sky, and the structure of sky implies the way the building relates earth and sky. *"Flat or sloping roofs, gables, domes and pointed spires express different relations to earth and sky, and determine the general character of the building"* (Ibid., p.67).

2-2-12 'Genius Loci', phenomenology from without

Norberg-Schulz claims that he has always been in a certain way during his architectural investigations and has never changed his goal and approach. According to him, the changes are just a certain change in method; in 'Intentions in Architecture' (1963) he employed the 'scientific' analysis, but found it later not illuminating (Ibid., p.5). In 'existence, space and architecture' (1971) he changed his method to 'phenomenology' and in this respect he took Heidegger and his thoughts as the point of departure. As he confesses, in his later books *"the philosophy of Heidegger has been the catalyst"* (Norberg-Schulz, 2000, p.5). Obviously, his phenomenological understanding of

architecture is based fundamentally on Heidegger and his thought on being, world, truth and, work of art. He has elaborated a kind of architectural analyzing and interpretation method in his various texts and books, supporting them with numerous examples and illustrations to strengthen the presented approach as much as possible. However, 'Genius Loci: towards a phenomenology of architecture' (1980) should be considered as a vital source, because as the title of the book presents, the aim of the book is establishing an understanding of phenomenology concerning architecture and founding a phenomenology of architecture. This purpose and the matter that he is essentially influenced by Heidegger, are clearly obvious in the 'preface' of the book, in which he gives a general view on his ideas elaborated in the coming chapters. By studying this preface, it will be confirmed that he uses Heideggerean terms such as 'gathering', 'thing', dwelling', 'being-in-the-world', and 'truth' as inspiration source to establish his unique understanding of architecture.

Thus, it seems to be safe to concentrate on this book as the main text which intends to give a phenomenological interpretation of architecture based on the concept of 'genius loci', concentrates on 'phenomenology of architecture', and presents a method of analyzing. Therefore, 'genius loci' is the core and essence of his understanding of architecture. I have elaborated Norberg-Schulz's idea on 'genius loci' before, and repeating it is not necessary. On the other hand, as remarked before, in this way Heidegger is taken as the departure point. To be sure, Heidegger and his architectural examples are extensively read and considered by architects and architectural theoreticians. Although Heidegger acknowledges that he does not intend to present any architectural discussion or introduce architectural rules, his explanations on some architectural works have always been the source of inspiration for architects and critics. As a true believer of Heidegger, Norberg-Schulz considerers these examples as effective sources by which he can capture some mediatory themes that go beyond mere philosophy and obtain somehow concrete characters. However, the way he pays attention to those examples, in my belief, leads to some misunderstandings that disable 'genius loci' as the true and comprehensive phenomenological method of interpreting architecture.

The most important architectural examples presented by Heidegger are 'Greek temple' in 'The Origin of the Work of art' (1936), the 'bridge' and the 'farmhouse' in 'Building Dwelling Thinking' (1951), and the example of Georg Trakl's poem 'Winter Evening' in

‘Language’ (1950). I am not going to review Norberg-Schulz’s interpretation of the above mentioned examples here, but I intend to concentrate on the way he takes these examples as the departure point to consider this fundamental question that which of these examples and which particularities of them constitute the basic concerns of the term ‘genius loci’, and thus results in the following shortcomings.

In the first chapter of the book, Norberg-Schulz explains his interpretation of the poem ‘Winter Evening’ and highlights its most essential point effectively. What is obvious in this interpretation is that both in Heidegger’s text and Norberg-Schulz’s review, the themes ‘inside’ and ‘outside’ or ‘within’ and ‘without’ play an important role. In other words, that house is understood as a ‘whole’, as a comprehensive entity which not only gathers essentially earth and sky, but also ‘interior’ and ‘exterior’. In this way, both ‘within’ and ‘without’ are fundamentally prominent. In addition, in the example of the ‘bridge’ in ‘Building Dwelling Thinking’, the focus is on the way it gathers as an authentic ‘thing’ the ‘surrounding’, the ‘landscape’. It can be said that as a work of architecture, a house has more ‘interiority’ than a bridge, and if we consider an ‘inside’ for the bridge, that is, its immediate surrounding, it is obviously ‘outside’ comparing to the interiority of a house. The case of the ‘Greek temple’ in ‘The Origin of the Work of Art’ is also such an example. Heidegger in his explanation of the Greek temple alludes to its ‘standing’, to show how that a building ‘standing there’ links its surroundings to each other. [2] In this case, Heidegger stands out of the temple and concentrates on its exteriority and outer appearance, its ‘outside’, and Norberg-Schulz’s understanding possesses the same character. But Heidegger’s interpretation of the Greek Temple has another implication. If the Greek Temple, as he states, is the ‘setting-into-the-work’ (ins-werk-setzen) of truth, then the preposition ‘into’ (ins) becomes very important. In other words, the truth in set ‘into’ the work of architecture, ‘into’ the building of the Greek Temple, and not ‘onto’, ‘on’, ‘over’ it. The preposition ‘into’ reminds that ‘truth’ is set not only ‘on’ the work, but ‘within’ the work, and supposes the work as a ‘whole’, not as a separation between ‘within’ and ‘without’, between ‘inside’ and ‘outside’.

Moreover, Heidegger presents another example in ‘Building Dwelling Thinking’, the ‘farmhouse’ in the Black Forest, and gives a brilliant explanation of it. In this case, he

[2] Heidegger’s explanation has been presented in part I, 1-4-11.

does not remain outside of the house, but goes into the building and explains the way the 'fourfold' is presented.

> *"Let us think for a while of a farmhouse in the Black Forest, which was built some two hundred years ago by the dwelling of peasants. Here the self-sufficiency of the power to let earth and heaven, divinities and mortals enter in simple oneness into things, ordered the house. It placed the farm on the wind-sheltered mountain slope looking south, among the meadows close to the spring. It gave it the wide overhanging shingle roof whose proper slope bears up under the burden of snow, and which, reaching deep down, shields the chambers against the storms of the long winter nights. It did not forget the altar corner behind the community table; it made room in its chamber for the hallowed places of childbed and the "tree of the dead"-for that is what they call a coffin there: the Totenbaum-and in this way it designed for the different generations under one roof the character of their journey through time. A craft which, itself sprung from dwelling, still uses its tools and frames as things, built the farmhouse"* (Heidegger, 1993b, pp.361-362).

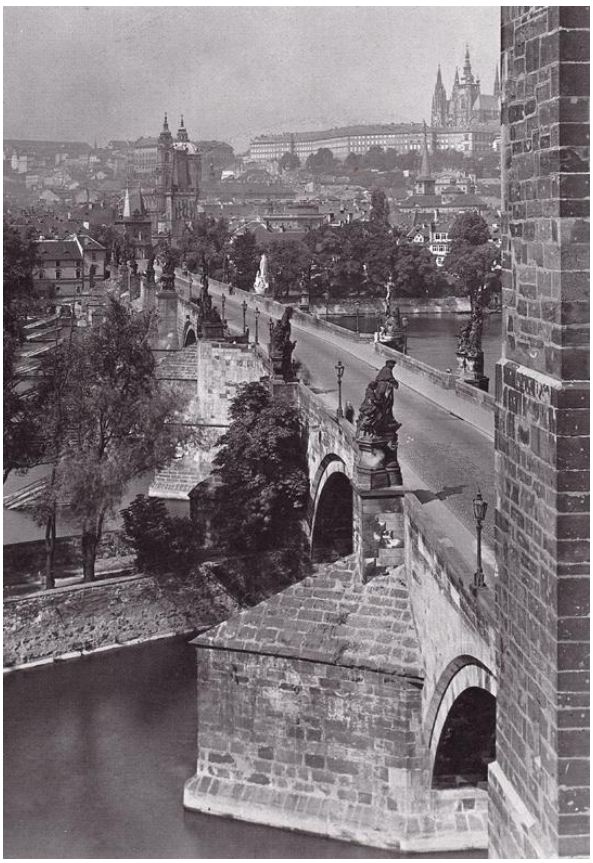
This example, which is not considered by Norberg- Schulz, and the example of 'Winter Evening' show that the way a building gathers the 'fourfold' is not merely based on its 'exterior', but also its 'interior'. In other words, a true building as a 'thing' which gathers the fourfold and lets dwelling to take place should be able to fulfill this fundamental action in both 'inside' and 'outside', not merely on the 'inside'. That is, 'genius loci', in Norberg-Schulz's terminology, must not only rely on the exteriority of the buildings, but should be manifested and presented in 'within', in the 'interior'. In this respect, I want to stress that although Norberg-Schulz is essentially Heideggerean and puts his examples as the source of inspiration, he concentrates only on the examples which consider a building from outside, from without, from the exterior. And this leads to a misunderstanding of Heidegger, because Heideggerean thought of 'fourfold' and 'thing' considers the architectural work as a whole, as the unification of interior and exterior, and does not neglect the inside. This matter is neglected in Norberg-Schulz's understanding of 'genius loci'.

In this regard, I would like to consider Norberg-Schulz's phenomenology and 'genius loci' as 'phenomenology from without'. It rarely knocks the door and enters the inside.

‘Genius loci’ wanders in the surrounding, looks at the buildings from outside, flies over the environment, and sometimes comes close to the buildings, but stands outside the entrance. ‘Genius loci’ is mostly aerial. To use a filmic term, it gives ‘long shots’, not ‘close ups’. It understands architecture from above, and seldom stands on the earth.

Let’s review the analyses Norberg-Schulz presents as the case studies or examples of his phenomenology and ‘genius loci’. He investigates genius the loci of three cities: Prague, Khartoum, and Rome. He believes that these are remarkable examples in which the city has preserved its ‘genius loci’ through the time, through new interpretations. In fact, he takes these examples as a case to prove all his opinions on the ‘genius loci’ and its implications, and refers directly or indirectly to his arguments presented in the first chapters of the book. In the case of Prague, he explains how the ‘Charles Bridge’ gathers the main two parts of the city, the ‘Old Town’ and ‘Small Town’, and constitutes the ‘Prague view’. *“From the bridge the whole is experienced as an ‘environment’ in the full sense of the word; the bridge constitutes the very centre of this world, which evidently gathers so many meanings”* (Norberg-Schulz, 1980, p.82).

Prague, located in Bohemia, is the center of that country. Its buildings gather and condense the genius loci and make the city appear as a place saturated with locally rooted meaning. Thus, *“Knowing Prague is like listening to a great work of music: it always discloses new aspects of itself”* (Ibid., p.97). However, Prague has conserved its genius loci and particular character throughout the course of history so that *“today Prague is different and still the same”* (Ibid., p.109).

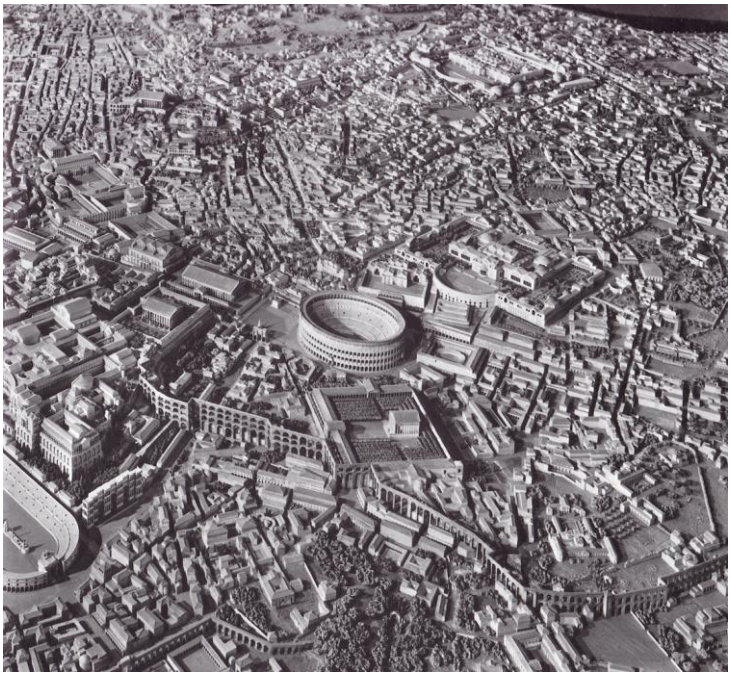


7. Charles Bridge, Prague

In the case of Khartoum, he finds a ‘strong quality of place’. He states that *“The Khartoum conurbation has an imageable and meaningful spatial*

organization. The very simple spatial elements offered by nature, are taken as the point of departure from a man-made environment, which facilitates orientation and image-making" (Ibid., p.125). On the other hand, sand as the most prominent element is omnipresent and gives the landscape a barren character. However, the Nile makes life possible, and the oasis along its banks offers a dwelling place. The interior of the dwelling, the private domain, is an enclosure which prepares a comfortable 'inside'. Thus, man not only should be friend with the desert, but also *"has to withdraw into a psychologically and socially meaningful 'interior', from which he may return to the desert as a 'conqueror' either through the local adding up of such interiors (dwellings), or through the propagation of their cultural message"* (Ibid., p.135). In brief, the quality of place in Khartoum is the result of the interaction between natural forces in one hand, and the adopted cultural forces in other hand.

Rome is known as the 'Eternal City' and this indicates that the city has always conserved its 'identity' and remained the same. Norberg-Schulz explains that *"Rome is monumental and grandiose, but at the same time its spaces have an 'interiority' which give us a strong sense of protection and belonging"* (Ibid., 142). Moreover, there is a sense of 'rustic simplicity' in the city which brings nature close. In this way, the 'genius loci' of Rome is based on the feeling of rootedness in a 'known' natural environment. On the other hand, the 'cardo-decumanus' scheme exerted in the urban texture played an important role in the configuration of the city. According to him, *"Rome possessed a 'double' spatial structure: the vernacular cluster of settlements with roots in the earth to which it belongs, and the abstract axis which made the city become the focus of a more comprehensive totality. The main property of the first component is the 'idyllic'*



8. Model of Rome, about 300 A.D.

enclosure of the urban spaces, the second, instead, aims at axial symmetry" (Ibid., p.149). In this way, we find an 'axially ordered enclosure' which is the basic element of Roman architecture. Moreover, in Rome, space becomes the primary concern of the architecture. Buildings make up an interiority in enclosed form, and this leads to a strong sense of interior space.

At the end, Norberg-Schulz argues that the current construction in the city of Rome does not imply an understanding for the 'genius loci' of the Rome. He only alludes to the 'Sports Palaces' by Nervi, and believes that this building has a Roman sense of place and plastic presence.

All the above mentioned examples and analyses imply a special and particular approach to the city and its 'genius loci'. In fact, Norberg-Schulz intends to develop his particular attitude to the settlement and city, and to the natural and the man-made environments. This study reveals and highlights those aspects of the cities which were less considered up to now. How the city establishes its unique identity during the time through gathering the natural and man-made elements, and how it preserves its 'genius loci', are the themes discussed and illustrated in detail. In this way, we find a qualitative analysis of the cities by which he tries to investigate the things in their world and in their connection to the surrounding.

9. Sears Tower, Chicago, by SOM

However, 'genius loci' in the above mentioned analyses remains in a macro or middle level and seldom enters into the buildings. All the explanations of the cities and buildings are exterior explanations, and the interior explanations are rare.[3] Thus, that phenomenological interpretation which takes the 'genius loci' as its point of departure starts from the macro level (the relationship of the settlement with the surrounding environment and the way it gathers it), enters into the city, analyses the urban fabric, and finally concentrates on the single buildings and describes their 'Stimmung' and atmosphere compared to the stated

[3] This book is illustrated by 351 pictures. However, only 22 pictures are from interior, and the others present an exterior view to the buildings.

‘genius loci’. If there is an interior description, it is to acknowledge the exterior character.

It seems to be meaningful that Norberg-Schulz selects cities as his case study to investigate his understanding of ‘genius loci’. The reason is that the concept of ‘genius loci’ is inherently a ‘macro’ concept with macro implications. In other words, it can be said that this ‘exterior’ character of ‘genius loci’ originates from its ancient meaning; the ‘genius’ of a place is the protective spirit of that place, and protecting a place or a building necessitates standing outside the door and defending against threats and offences. Thus, it is the very character of ‘genius loci’ as a macro concept that persuades Norberg-Schulz to choose a city as the case study.

10. Copley Square, Boston, with new John Hancock Tower by I.M.Pei

Let’s review some other examples presented in the book to find other shortcomings. Discussing the possibility of preserving ‘genius loci’ within the necessary changes of the new cities, Norberg-Schulz asks that how the ‘genius loci’ can be preserved under the pressure of new functional demands. That is, how can we preserve the ‘genius loci’, if we have found the true genius loci, of a city or settlement with rapid developments and construction?

Norberg-Schulz refers to the examples of Chicago and Boston to show his intention precisely. He argues that in Chicago, the open orthogonal urban structure, which is the concretization of the image of an open and dynamic world, constitutes its genius loci, and because of that character, round, enclosed, and freely shaped buildings are meaningless. He refers to the ‘Sears Tower’, a work by ‘SOM’ and finds its configuration and appearance as an impressive interpretation of the spirit of Chicago.

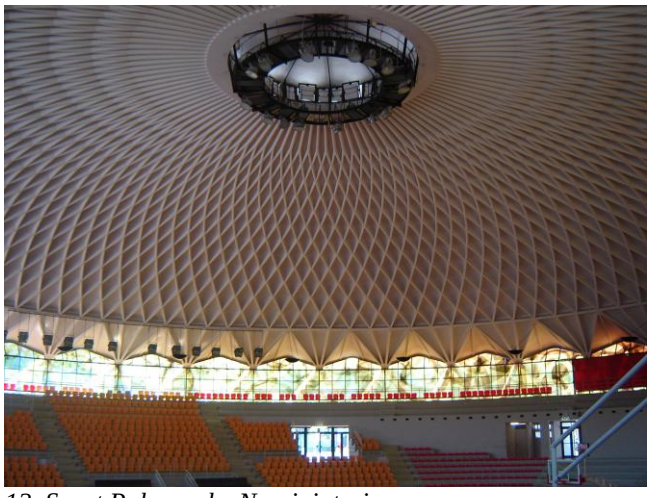
In Boston, the ‘genius loci’ was based on the dense cluster of relatively small houses, and the environment was characterized by significant local motifs. However, this fabric has been destroyed by construction of super-buildings. As an example, he points to the

‘John Hancock Tower’ by I.M.Pei *“which completely destroyed the scale of a major urban focus, Copley square”* (Ibid., p.182).

Both examples indicate that in the macro level, his discussion on the way the ‘Sears Tower’ respects the general character of Chicago and the way the John Hancock Tower destroys the atmosphere of the square and environment, seems satisfactory; however, the matter is, can we reduce all the spatial characteristics of a building to a mere ‘figural correspondence’? Considering ‘genius loci’ in this way reduces it to the mere ‘adaptation’ and ‘accordance’ with the given character and configuration of the place, to just a ‘figural’ and ‘formal’ correspondence, and the interior space and character of the buildings are neglected. In other words, buildings are reduced into a ‘cover’ or ‘mask’ over the buildings, and respecting the ‘genius loci’ is respecting the given ‘character’ through the figural and scenographic harmonization.

11. Sport Palaces, by Nervi, exterior

The case of ‘Sport Palaces’ by Nervi is potentially an acceptable example for his idea on presenting the supposed ‘genius loci’ of the Rome. However, he overlooks its configuration and never describes it in detail. This building seems to persevere and represent the ‘interiority’ of Roman architecture well, both in its appearance and its interior space. Its concrete dome and its structure give a strong sense of interiority, similar to great buildings like the Pantheon.



12. Sport Palaces, by Nervi, interior

The other presented examples which deal with a single building and possess a closer consideration

have the same problem. At the end of the book, Norberg-Schulz gives different examples to show that against the loss of place in the modern movement, there is a tendency to recover the sense of place. He explains that in the work of Aalto and in Villa Mairea *"the Finnish genius loci is strongly present"* (Ibid., p.196). Thus, he finds a 'regional' approach in that building, a *"figural character in relation to the landscape, and a meaningful, social 'inside'"* (Ibid., p.198). According to him, there is a strong local character in the works of Jörn Utzon, and the 'Dipoli' by 'Reima Pietilä' was designed to express the dream of the people of the forest, and visualizes the structure of the Finnish landscape in a 'romantic' way.

The matter is that all the above mention explanations are presented from without, from the exterior. He just pays attention to the way they appear from outside and the way they try to adapt themselves to the 'atmosphere', 'Stimmung', or the special character of the given landscape, their genius loci. Norberg-Schulz stands always outside, never knocks the door, and never steps inside the building.

13. Dipoli, Finland, Reima Pietilä, exterior

Eduard Führ believes that Norberg-Schulz's genius loci is a production of photos and consequently a 'photographic phenomenon' rather than an architectural one. According to him, Norberg-Schulz takes excellent pictures to prove his concepts and ideas. He tries to impose them into the picture, to satisfy the reader. Führ argues that *"it is the view that constitutes the 'genius loci'; more accurately, 'genius loci' is the production of photographic gaze"* (Führ, 1998b). Thus, 'genius loci' is constituted through the lens of camera and is the result of selective viewpoints, a fixed standpoint, and aesthetic of a two-dimensional surface. To show this matter, Führ cuts some of the presented pictures and discusses that by focusing or changing the view we may have a completely different view with different feelings and understandings. In this way, 'genius loci' is reduced to photographic pictures.

On the other hand, Führ argues that for Norberg-Schulz 'genius loci' is fundamentally based on the 'absence of people', rather than 'presence of people' and their activities in the environment and landscape. In this regard, he wants to point that 'genius loci' forgets 'life-world' and intends to propose the intended and pre-supposed qualities into the world. He explains that *"A phenomenology of architecture understands, reads and produces architecture as a part of our life-world. Criteria of quality must also be developed. Phenomenology does not mean quality of life-world, not even aesthetic or pictorial, but life-world"* (Ibid.). Thus, Norberg-Schulz's 'genius loci' indicates ade-humanization of space, and this may lead to de-historicalization (Entgeschichtlichung) and de-socialization (Entgeselschaftlichung) of architecture.

In addition, 'genius loci' as Norberg-Schulz understands it suffers from another shortcoming. In all his interpretations, in both the urban and building level, the body as the perceiver of the space remains still and motionless. It seems that 'movement' and its role in the perception of space is a forgotten aspect in his theory. He expresses that *"A complex architectural organism can only be experienced through a movement where the succession of perceptions becomes organized mentally into a total experience… We do not experience a building or a square as an isolated phenomenon, but as a part of a comprehensive urban organism. This organism 'colors' the perception of the parts"* (Norberg-Schulz, 1963, p.198). However, although he states that movement is vital for experiencing of space, it remains forgotten in his theory and analysis. To be sure, 'genius loci' pays attention to 'concretization', and Norberg-Schulz talks about the way a building is embodied in a landscape, however, this is the body of the building that is considered, not the body of human being as the perceiver. Thus, in 'genius loci' the body of the perceiver – the body which has its own characters - is neglected. It is safe to say that the perceiver is an 'omnipresent', 'dispersed' entity. The body in 'genius loci' stands at special points and never moves. 'Genius loci' does not walk around the building, but stands in front of it, and looks at it from the point which reveals the supposed 'genius loci' clearly. This fact eventuates in a one-dimensional experiencing of the work of architecture, and makes 'genius loci' disabled and motionless.

From another view point, the 'exterior phenomenology' of Norberg-Schulz results in a 'scenographic' approach to the works of architecture. This character is well comprehensible in his attention to 'postmodernism' and the works of 'Robert Venturi'. He appreciates Venturi's ideas and works and finds them as a true understanding of a

work of architecture. He especially emphasizes on Venturi's book 'Complexity and Contradictions in Architecture' (1966) and its concepts, including ambiguous element, the double-functioning element, and the conventional element used in a new context as a potential approach to architecture, so that he finds the book as *"a valuable guide to the 'seeing' of architecture"* (Norberg-Schulz, 1988, p.67).

Norberg-Schulz condemns the modern movement because of creating houses that lack any 'figural quality' and do not look like a house. He claims that a modern house favors 'life in space' rather than 'life with images' (Norberg-Schulz, 1985, p.110). In this connection, he finds the works of postmodernism and the houses of Robert Venturi to be a response to the demand for meaningful forms. He states that Robert Venturi *"re-introduced 'conventional' elements such as gables and arches, and aimed at giving his houses the identity of a 'tower', a 'garden pavilion' or a 'balcony on the world'"* (Ibid.).

14. Robert Venturi, Vanna Venturi House, entrance facade

In this respect, Norberg-Schulz focuses on 'Vanna Venturi House' (1962) by Venturi and claims that it was *"a first setting-into-work of the new architecture of complexity and contradiction"* (Norberg-Schulz, 1988, p.67). To this polemic statement he adds some explanations and concentrates on the way it introduces a new and fascinating interpretation of the 'free facade'. According to him, the screen-like facade of the house reflects complexities of inside, and the wide gable immediately signifies that this is a 'house'. Moreover, the break in the middle of the facade and its inscribed arch gives a Baroque tone to the building. Thus, Norberg-Schulz believes that this house formally and spatially evokes simultaneous associations and has the collage-like quality of the modern work of art. *"Moreover it adds a new possibility to the grammar of the free plan by acting as a 'screen' which forms a transition between the private complexity inside and the grander scale of the public world outside. A solution to the problem of adapting a particular building to a coherent urban space is thereby suggested"* (Ibid.).

In this way, Norberg-Schulz interprets Venturi's 'decorated shed' as a valuable suggestion for adapting a new building to the existing fabric. But the matter is that reducing the building to a decorated shed and enriching it with conventional 'signs' and formal motifs which refer to the past, without having a coherent and articulated relationship with the inside, reduces the building to a 'screen' and concentrates all the potentialities and essences of a work of architecture in a covering. This aesthetic approach, as Harries puts it, takes the form of a play with the symbolism of the past. According to him, aesthetic approach of Venturi *"instead of unearthing in inherited conventions a still meaningful core, it mines these conventions to obtain material for aesthetic play"* (Harries, 1997, p.132). Harries calls this as 'metasymbols', symbols become representations of symbols. This superficial approach to architecture by Norberg-Schulz seems to be either a misunderstanding in contrast to his own ideas and his explanations about the true setting-into-work of place by a work of architecture, or an acknowledgment to what I have referred as 'phenomenology from without' and 'partial phenomenology'. As discussed before, here, his partial phenomenology once more stands out of the building and neglects the necessary interior-exterior articulation of a work of architecture as the setting-into-work of the place. To set the place into work necessitates a true and articulated understanding of the place, presenting it into all the aspects and dimensions of the work, not condensing them in a screen-like decorated shed.

At the end, Norberg-Schulz states that the free façade of Venturi illustrates Heidegger's notion on the 'boundary', as a place of presencing not stopping. However, it seems that Venturi's boundary does not go into the building, but stands outside and makes a 'scenographic' show.

In brief, as mentioned above, 'genius loci' in Norberg-Schulz's understanding presents an 'exterior phenomenology' and appears insufficient to consider architectural work as a 'whole', as the combination of 'within' and 'without'. But this is not the point. It seems that the concept of 'genius loci' has the capacity of going into the buildings and analyzing the interior. All the themes and concerns elaborated as the constituent elements of the 'genius loci' could be also studied within the buildings, in their interior spaces, materials, walls, roofs, etc. If we can imagine a 'preserved sense' of place and hence a 'genius loci' in a city, then it is the single buildings as the generator elements of the city that conserve and respect that 'genius loci'. Thus, staying out of the building is not based

on the poverty of the concept and theory, but implies an underestimation. In fact, 'genius loci' as a concept based on the thought of Heidegger has the potential of interpreting both interior and exterior, and has the capacity of dealing with the work of architecture as a 'whole'. A comprehensive study of the works of Heidegger shows that this matter is not only possible, but also necessary.[4]

Thus, we need a 'phenomenology from within', a phenomenology that opens the door and enters into the inside. A phenomenology that concerns interiority in an essential way, walks through the interior spaces, and experiences it from within. A 'phenomenology from within' will be a supplementary to the 'phenomenology from without' and will lead to a true, comprehensive, and articulated understanding of the work of architecture, as 'lived', not as 'seen' and 'observed'.

[4] Although, as I explained before, most of the interpretations of Norberg-Schulz are from without and partial, he gives a brilliant interpretation of the Tugendhat House by Mies (1929-30) and I believe that this interpretation could be considered as a splendid phenomenological reading of a work, in which he considers the building both from inside and outside, based on his elaborated ideas and understanding of the architecture as the setting-into-work of place. See: (Norberg-Schulz, 1988, pp.81-83).

2-3 Phenomenology in Juhani Pallasmaa

2-3-1 Phenomenology as naïve seeing

"I believe that architects, like poets, should be sensitive to the images provoked by things. We should re-learn naïve seeing" (Pallasmaa, 2005, p.78).

According to Pallasmaa, architects design buildings based on the images and basic feelings of the people who live in them, and phenomenology analyszes these basic feelings. In fact, phenomenology deals with the basic and common feelings and images of the people. Referring to Husserl and Heidegger, he argues that phenomenology intends to depict phenomena appealing directly to the consciousness as such, without any theories and categories taken from the natural sciences or psychology. Thus, using Husserl's concept, phenomenology *"means 'pure looking at' the phenomenon, or 'viewing its essence'. Phenomenology is a purely theoretical approach to research in the original sense of the Greek word theoria, which means precisely 'a looking at'"* (Pallasmaa, 1996b, p.450).

In this regard, Pallasmaa explains phenomenology of architecture as 'looking at' architecture from within the consciousness experiencing it, and puts it in contrast to the analyzing of the formal features and characteristics of the buildings and their stylistic properties. In his word, *"The phenomenology of architecture seeks the inner language of building"* (Ibid.).

In addition, Pallasma explains the phenomenological approach as 'a pure looking at the essence of things unburdened by convention or intellectualized explanation' and expresses that all the artists are phenomenologist and try to present the things as if they were objects of human observation for the first time (Pallasmaa, 2001a, p.21).

However, Pallasmaa finds Merleau-Ponty more generative than Heidegger. *"Merleau-Ponty is free of the cultural conservatism I sense in Heidegger's perspective; the Black Forest hut of Heidegger directs architecture backwards, I think, whereas Merleau-Ponty points my thoughts forward"* (Pallasmaa, 2005, p.18).

2-3-2 Supremacy of vision

Pallasmaa believes in the supremacy of vision to other senses in western culture. According to him, certainty, in classical Greek thought, was based on the vision and visibility, and according to Heraclitus, the eyes are more exact witnesses than the ears. Plato considered vision as the greatest gift for the humanity, and Aristotle believed that vision is the most noble of the senses. Thus, since the Greeks, knowledge became analogous to the clear vision, and light became the metaphor for truth (Pallasmaa, 1996a, p.6).

This fact returned in the Renaissance, in which the five senses were understood according to the image of the cosmic body in a hierarchical system: vision was correlated to fire and light, hearing to air, smell to vapour, taste to water, and touch to earth.

According to Pallasmaa the invention of the perspective continued the importance of the vision, because perspective was based on the eye of the observer. Thus, western culture has been dominated by an ocularcentric paradigm, a vision-centred interpretation of knowledge, truth, and reality.

From another point of view, the cancerous spread of architectural imagery devoid of the tectonic logic and materiality, Pallasmaa says, is the clear result of the cancerous growth of vision, from television to internet, which measures everything by its ability to show or to be shown, and transmuting communication into a visual journey (Ibid., p.14). This fact leads to an architecture which decenters the body and isolates it.

However, the ocularcentric tradition of western culture received criticism among philosophers. Pallasmaa presents a brief history of this tradition. For example, although Descartes regards vision as the most universal and noble of senses, he equated vision with touch, which is more certain and less vulnerable to error than vision. Maurice Merleau-Ponty criticized the 'Cartesian perspectivalist scopic regime' and 'its privileging of an ahistorical, disinterested, disembodied subject entirely outside of the world'. For him, instead of the Cartesian eye of the external spectator, *"sense of sight is an embodied vision that is an incarnate part of the flesh of the world"* (Ibid., p.11). According to Merleau-Ponty, our body is not only an object among other objects, but also sees and touches them. The hegemony of the vision, according to Heidegger, leads to a world with endless multiplication and production of images, so that the fundamental event of the modern age is actually the conquest of the world as a picture.

Pallasmaa states that the supremacy of vision was dominant also in western architecture. Obviously, construction in traditional cultures used to be more body-based, as a bird makes its nest by movements of its body. In fact, *"Indigenous clay and mud structures seem to be born of the muscular and haptic senses more than the eye"* (Ibid., p.16). This feature could easily be seen in vernacular and native architectures. However, Greek architecture, like Greek philosophy, concentrated on the pleasure of the eye through its elaborate systems of optical orders used in the construction of the buildings. This fact was valid in western architectural theory up to the Modern area. Le Corbusier clearly considered the privilege of the vision to other senses through many statements like "I exist in life only on the condition that I see", "I am and I remain an impenitent visual – everything is in the visual", "…I urge you to open your eyes. Do you open your eyes? Are you trained to open your eyes? So you know how to open your eyes…", "Man looks at the creation of architecture with his eyes, which are 5 feet 6 inches from the ground", and "Architecture is a plastic thing. I mean by 'plastic' what is seen and measures by the eyes." Le Corbusier's credo that "Architecture is the masterly, correct and magnificent play of masses brought together in light" is another witness to his eye-centric architecture.

All these statements show the importance of the vision and eye for the modern architects. In this regard, Walter Gropius acknowledges the Modernist hierarchy of the senses through presenting that: *"He [the designer] has to adapt knowledge of the scientific facts of optics and thus obtain a theoretical ground that will guide the hand giving shape, and create an objective basis"* (Ibid., p.17).

The supremacy of the eye is not only visible in architecture, but also urbanism and urban planning. Pallasmaa considers the contemporary city *"more and more 'the city of the eye' detached from the body by rapid motorised movement or through the overall aerial grasp from an aeroplane"* (Ibid., p.18). The process of planning is based on the Cartesian eye of control and detachment, and the city is seen from above.

In the last decades, Pallasmaa remarks, instead of an existentially grounded plastic and spatial experience, architecture and building have turned into image products detached from existential sincerity. In other words, the current 'rainfall of images' makes architecture of our time as the retinal art of the eye, completing an epistemological cycle that began in Greek thought and architecture. Pallasmaa describes this situation as

follows: *"As buildings lose their plasticity and their connection with the language and wisdom of the body, they become isolated in the cool and distant realm of vision. With the loss of tactility and measures and details crafted for the human body – and particularly for the hand – architectural structures become repulsively flat, sharp-edged, immaterial and unreal. The detachment of construction from the realities of matter and craft further turns architecture into stage sets for the eye, into a scenography devoid of the authenticity of matter and construction. The sense of 'aura', the authority of presence, that Walter Benjamin regards as a necessary quality of an authentic piece of art, has been lost. These products of instrumentalised technology conceal their processes of construction, appearing as ghostlike apparitions. The increasing use of reflective glass reinforces the dreamlike sense of unreality and alienation. The contradictory opaque transparency of these buildings reflects the gaze back unaffected and unmoved; we are unable to see or imagine life behind these walls. The mirror that returns our gaze is an enigmatic and frightening device"* (Ibid., p.21).

2-3-3 Towards the architecture of senses

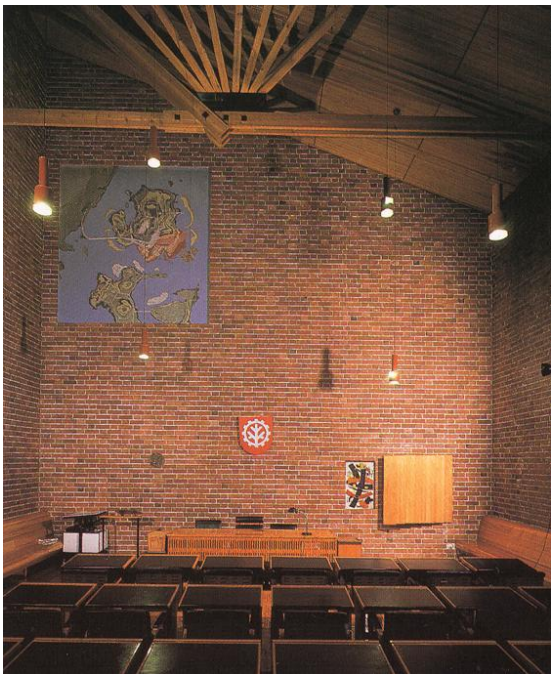
Pallasmaa expreses that experiencing architecture is multi-sensory and the qualities of matter, space, and scale are measured not only by eye, but also by ear, nose, skin, tongue, skeleton, and muscle. In fact, we experience architecture through all the senses. Pallasmaa reviews the existence and importance of the senses separately to express their way of presence in architecture and its perception.

The eye wants to collaborate with the other senses, and all the senses could be considered as the extensions of the sense of touch. *"Even the eye touches; the gaze implies an unconscious touch, bodily mimesis and identification"* says Pallasmaa, referring to the Merleau-Ponty who believes that we touch the sun and the stars through vision (Ibid., p.29).

The eye is the organ of separation and distance, while touch is the sense of nearness, intimacy, and affection. The eye touches the distance, but touch sees the near. Deep shadows and darkness dim the sharpness of vision, make distance ambiguous, and provoke fantasy. Imagination and daydreams stimulate more by shadow than light. We might have experienced the mystery of the streets of an old city with its changing darkness and light and found it more interesting than today's lit streets. Moreover, the

darkness of the old houses is more attractive than the homogenous light of the today's houses. We think more deeply in darkness and shadow than clarity.

As an example, Pallasmaa refers to the dark womb of the council chamber of Alvar Aalto's Säynätsalo Town Hall, in which the darkness enriches the power of the spoken word and makes a mystical and mythological sense of community.



15. Alvar Aalto, Säynätsalo Town Hall, Council chamber

2-3-3-1 Acoustic intimacy

"Sight isolates, whereas sound incorporates; vision is directional, sound is omni-directional. The sense of sight implies exteriority, whereas sound creates an experience of interiority. I regard an object, but sound approaches me; the eye reaches, but the ear receives. Buildings do not react to our gaze, but they do return our sound back to our ears" (Ibid., p.34). In this way, Pallasmaa points to the existential importance and differences of the vision and hearing. He explains that the experiencing of a building or a space is not only perception of its visual characteristics, but also of its acoustic characteristics. Every building has its unique visual and acoustic character, which affects our body while visiting it.

According to him, we perceive space through our hearing. The sound of church bells in a city, or the voice of Azan in a Muslim city, provokes the sense of spirituality. Ascending the old stairs of the old house of our grandmother, the reverberation of the sound reminds us the memories and events of the childhood. The cries of seagulls in the harbor give us the sense of infinity. The echoes of the steps in a cellar stimulate our unconsciousness. Thus, the sound measures space, awakens us about the boundaries, and makes its scale comprehensible. Sound tells us about the space, and reveals its special character. We can say that, every space, every room, every building, and every city has its own sound and acoustic. Different spaces could be easily distinguished by their special sound.

However, Pallasmaa condemns the current echo pattern of contemporary cities and buildings. The wide, open, and huge-scale streets of the cities do not return the sound, and the interior spaces of the buildings absorb the echoes. In shopping centers and malls, public space loses the possibility of the grasping the acoustic volume of the space, and we just hear the recorded music. In fact, our ears have been blinded (Ibid., p.36).

2-3-3-2 The scent of the space

Pallasmaa states that we may not remember the appearance of the closet of grandmother's house, but we remember its special odor well. The most persistent memory of any space is often its scent. *"Every dwelling has its individual smell of home"* (Ibid., p.37). The appearance of a space might be erased from the retinal memory, but the nose helps the eyes remember. The nose remembers better than the eyes.

Every city has its spectrum of tastes and odors. The showcase of a confectionary tells us about the tastes and smells of the cakes. We smell the cakes and taste it through the glass. The menu of the foods in a restaurant is read by the eyes, but immediately is smelled by the nose and tasted by the tongue.

2-3-3-3 The shape of touch

The skin, Pallasmaa says, as the medium of touch, reads the texture, weight, density, and temperature of matter. The skin feels and understands. Warmness of a surface could be felt by the skin. We touch the things to estimate their weight and texture. Gravity is measured by the sole of the foot. Walking barefoot across the seaside, we sense the texture of the sand, warmth of the stone, and slow breathing of the earth. The pattern of the pavement on which we have played in our childhood tells us about the past. When we sit around the fireplace of the home, and sense the warmth of the fire through our skin, we touch the pleasure of intimacy.

We look at the bricks of an old wall, or the tiles of an ornament, but come to it to touch them in order to sense it. Skin perceives and sees what the eye cannot touch. As an example, to feel the smoothness of the concrete in Ando's buildings, and to perceive the brute character of the concrete in Le Corbusier's, we should touch its texture.

2-3-3-4 The taste of stone

In Pallasmaa's text, the sense of taste seems to be poorest sense concerning architectural perception and its relationship with architecture is less discussed. Pallasmaa says that a delicately colored and polished stone surface is subliminally sensed by the tongue and

the most archaic origin of architectural space is in the cavity of the mouth (Ibid., p.42). Moreover, he explains that how he felt compelled to kneel and touch with his tongue the delicately shining white marble threshold of the front door of James Residence in Carmel, California, designed by Charles and Henry Greene.

2-3-3-5 An architecture of the senses

At the end, Pallasmaa gives some examples to show the sense modality of various architectures and architects. The architecture of Le Corbusier and Richard Meyer clearly favor sight, and the later works of Le Corbusier incorporate a strong tactile experience because of the clear presence of materiality and weight. Expressionist architects such as Erich Mandelsohn and Hans Scharoun have a muscular and haptic plasticity as a result of the suppression of the ocular perspectival dominance. Frank Gehry's architecture evokes kinaesthetic and haptic sensation and the architecture of Frank Lloyd Wright is based on a full recognition of the embodied human condition and of the multitude of instinctual reactions hidden in the human unconsciousness.

In addition, the architecture of Alvaro Aalto has a muscular and haptic character in which the elaborate surface textures and details invite the sense of touch and give intimacy and warmth to the space. *"Instead of disembodied Cartesian idealism of the architecture of the eye"*, Pallasmaa says, *"Aalto's architecture is based on sensory realism; his buildings are not based on a single dominant concept or Gestalt; they are sensory agglomerations"* (Ibid., p.49).

2-3-4 Existential experience and the importance of silence

Pallasmaa argues that our reactions to the spatial qualities and situations are rooted in the living conditions of our predecessors. All the existential human sensations and deep phenomenological feelings, such as the directions, above and below, here and there, horizontality and verticality, light and dark, etc., are strongly rooted in our collective unconsciousness. In this connection, he states, *"We may live in a city and be deeply engaged in the technological and digital realities of today, but our embodied reactions continue to be grounded in out timeless past; there is still a hunter gatherer, fisherman, and farmer concealed in the genes of each one of us, and architecture needs to acknowledge this deep historicity of humankind. This bio-cultural historicity poses a critical perspective to today's preference for novelty and uncritical enthusiasm for*

digital and virtual realities" (Pallasmaa, 2007). In this way, Pallasmaa believes that our phenomenological aspects of being continue their lives unconsciously.

Thus, the main and eternal task of architecture is to create embodied existential metaphors that concretize man's being in the world. Human's existential dimensions are structured in architectural works. Architecture gives us the opportunity of perceiving dialectics of permanence and change, to dwell in the world and sense the continuum of culture. *"We transport all the cities and towns that we have visited, all the places that we have recognized, into the incarnate memory of our body. Our domicile becomes integrated with our self-identity; it becomes part of our own body and being. In memorable experience of architecture, space, matter and time fuse into one single dimension, into the basic substance of being, that penetrates consciousness. We identify ourselves with this space, this place, this moment, and these dimensions become ingredients of our very existence. Architecture is the art of reconciliation between ourselves and the world, and this meditation takes place through the senses"* (Pallasmaa, 1996a, p.50).

Pallasmaa expresses that architecture is strongly rooted in 'primary feelings' which form the genuine 'basic vocabulary' of architecture. Only the true architecture is able to fulfill the basic conditions, emotional feelings and existential aspects of human beings; otherwise, architecture is reduced to a large-scale sculpture or scenography. Architecture as the direct expression of existence and human presence in the world produces the following types of primary feelings.

" - the house as a sign of culture in the landscape, the house as a projection of man and a point of reference in the landscape;

-approaching the building, recognizing a human habitation or a given institution in the form of a house;

-entrance into the building's sphere of influence, stepping into its territory, being near the building;

-having a roof over your head, being sheltered and shade;

-stepping into the house, entering through the door, crossing the boundary between exterior and interior;

-coming home or stepping inside the house for a specific purpose, expectation and fulfillment, sense of strangeness and familiarity;

-being in the room, a sense of security, a sense of togetherness or isolation;

-being in the sphere of influence of the foci that bring the building together, such as the table, bed, or fireplaces;

-encountering the light or darkness that dominates the space, the space of light;

-looking out of the window, the link with the landscape" (Pallasmaa, 1996b, pp.451-52).

All the above mentioned feelings derive from the existential aspects of the human being, refer to the basic primary feelings of humanity, and form the basic vocabulary of architecture.

Moreover, Pallasmaa explains another basic feeling given by architecture, i.e. experiencing loneliness and silence. He states that a strong and rich architectural experience always creates the sense of loneliness and silence, though there are a lot of people and noises in place. This fact originates from this fact that the experiencing of art is a private dialogue between the work and the person experiencing it.

Pallasmaa states that in a world which is becoming more and more similar and the same, all the differences are going to vanish, the task of architecture – and art also - is to maintain the differentiation and qualitative articulation of existential space, and instead of participating in the process of further speeding up our experience of the world, and of the excessive noise and communication overwhelming it, architecture must maintain and defend silence. In other words, art and architecture should not reinforce human misery, but alleviate it. Contrary to the current inhuman superficial architecture, Pallasmaa proposes an architecture of silence which aims at the spontaneity and authenticity of the individual experience. Architecture of silence is ascetic, concentrative, and contemplative, and rejects noise, efficiency, and fashion. It lyricizes the real things of everyday life (Pallasmaa, 2005, p.294).

In this connection, Pallasmaa distinguishes between two kinds of architecture; architecture of essence and architecture of form. *"The architecture of essence perceives the metaphysical and existential problem of being a human and tries to reinforce man's foothold on earth. The architecture of form aims at capturing the viewer's attention and approval through its voluble language of expression or through an appeal to indolence"* (Ibid., p.293).

2-3-5 Body and movement: verbal experience

"I am my body." Gabriel Marcel

"I am the space, where I am." Noel Arnaud

"The landscape thinks itself in me, and I am its consciousness." Paul Cezanne

"[The painter] makes [houses], that is, he creates an imaginary house on the canvas and not a sign of a house. And the house which thus appears preserves all the ambiguity of real houses." Sartre

"How would the painter or poet express anything other than his encounter with the world?" Maurice Merleau-Ponty

Referring to the philosophy of the Merleau-Ponty which made the human body the center of the experiential world and considered the body in the world as the heart in the organism, Pallasmaa states that sensory experiences become integrated through the body and the world and self inform and redefine each other constantly. In fact, the reason that we remember special places is that they have affected our bodies, or we have experienced them through our bodies.

Thus, we confront the city through our body; my legs measure the length of the streets and width of the squares, my gaze penetrates into the façade of the mosque, and hands grasp the heavy door entering it. I experience the city through my body and *"the city and my body supplement and define each other"* (Pallasmaa, 1996a, p.26).

Pallasmaa states that architectural experience is not simply rooted in retinal images, i.e. vision, but confrontations and collaborations. This possibility of action in space separates architecture from other kinds of art. For instance, we experience a home through various activities such as cooking, eating, socializing, reading, etc. encounter it through moving into the different places, and feel it through the whole body. In fact, *"Architecture directs and frames behaviour and movement"* (Ibid., p.44). Thus, architectural experience is a verb rather than a noun, i.e. it is action and movement. In other words, *"Authentic architectural experiences consist then, for instance, of approaching or confronting a building, rather than the formal apprehension of a façade; of the act of entering, and not simply the frame of the door; of looking in or out through a window, rather than the window itself; or occupying the sphere of warmth, rather than the fireplace as a visual object"* (Ibid., p.45). All these facts show the importance of experiencing architecture through the body, movement, and action in a three-dimensional

manner. A threshold could be sensed through entering, not looking at the drawn plans and elevations. Therefore, we should pay more attention to the verb-essence of architecture, rather than nouns.

In brief, Pallasmaa believes in an existential encounter in experiencing a building, so that *"Experiencing a space or a house is a dialogue, a kind of exchange: I place myself in the space and the space settles in me"* (Pallasmaa, 2005, p.61). In the existential experiencing of a space, the body and space unite and fuse with each other, so that we encounter a body-space. *"A building is encountered; it is approached, confronted, related to one's body, moved through, utilized as a condition for other things. Architecture directs, scales, and frames actions, perceptions, and thoughts"* (Ibid., p.60).

2-3-6 Architecture, Lived space, and cinema

Pallasmaa believes that art articulates the inner space of the world, our being-in-the-world, and a work of art is actually a complex of images, emotions, and experiences which enters directly into our consciousness. An artist goes beyond the words, concepts, and rational explanations, and touches the essence of the world, i.e. lived experiential essences.

Our life takes place in a lived space in which all the experiences, images, and memories fuse into each other. Therefore, the lived reality is not constructed based on the rules of the physical sciences, but is fundamentally 'unscientific'. Lived space is 'existential space', in contrast to the physical and geometrical space. Architecture takes place in the world of Euclidian geometry, but transcends it by inserting existential meanings into the buildings. This lived existential space is structured on the memory and experience of the individuals, as well as groups and societies which constitutes their collective identities and sense of togetherness.

Pallasmaa presents the task of architecture *"to make visible how the world touches us"*, referring to the words of Merleau-Ponty on Paul Cezanne. He states that *"We live in the 'flesh of the world', and architecture structures and articulates this existential flesh, giving it specific meanings. Architecture tames and domesticates the space and time of the flesh of the world for human habitation. Architecture frames human existence in specific ways and defines a basic horizon of understanding. We know and remember who*

we are and where we belong fundamentally through our cities and buildings" (Pallasmaa, 2001b).

In other words, Pallasmaa wants to explain the essential and phenomenological aspects of architecture and making architecture, which points to our existential presence in the world. We can say that architecture is an existential activity which allows us to keep the existential characteristics of our lived space.

Pallasmaa mentions that his interest in the architecture of cinema comes from to the excellent images of space and light in Andrei Tarkovsky's films which awakened forgotten memories of his childhood in the countryside, and found that *"Cinematic architecture evokes and sustains specific mental states; the architecture of film is an architecture of terror, anguish, suspense, boredom, alienation, melancholy, happiness or ecstasy, depending on the essence of the particular cinematic narrative and the director's intention. Space and architectural imagery are the amplifiers of specific emotions"* (Pallasmaa, 2001a, p.7).

However, Pallasmaa believes that cinema is closer to architecture than music, which has been regarded as the closest one to architecture. Both architecture and cinema articulate lived space, and create comprehensive images of life. *"In the same way that buildings and cities create and preserve images of culture and a particular way of life, cinema illuminates the cultural archaeology of both the time of its making and the era that it depicts. Both forms of art define the dimensions and essences of existential space; they both create experiential scenes of life situations"* (Ibid., p.133).

Architecture, according to Pallasmaa, relates to cinematic expression in two ways. First, all films denote architectural images, because all the frames of a film imply the establishment of a distinct place, and this is in fact the fundamental task of architecture, i.e. marking man's place in the world. Thus, the structuring of place, space, situation, scale, illumination, etc., which are all architectural properties, are essentially cinematic expressions. However, cinematic expression is not only related to architecture in articulating space, but also the time. In this regard, Pallasmaa refers to the ideas of Karsten Harries concerning architecture and time. Harries (1997) argues that we moderns live in a post-Copernican concept of space which threatens a loss of space, at the same time, in a modern conception of time that threatens our situatedness. As we need to dwell in a place, we need to dwell in time, find our place in time. *"If there is to be genuine*

dwelling we must be able to defeat the terror of time, to genuinely situate ourselves in time: that is, we must discover our home, not just in space but in time" (Harries, 1997, p.226). Thus, we need architecture to defend not only against the terror of space, but of time. Pallasmaa states that in cinema, re-structuring and articulation of time, i.e. re-ordering, speeding up, slowing down, halting and reversing of it, play an essential role in cinematic expression. In other words, both architecture and cinema are based on the articulation of space and time, and a director creates architecture, although often unknowingly (Pallasmaa, 2001a, p.20).

2-3-7 Space and time

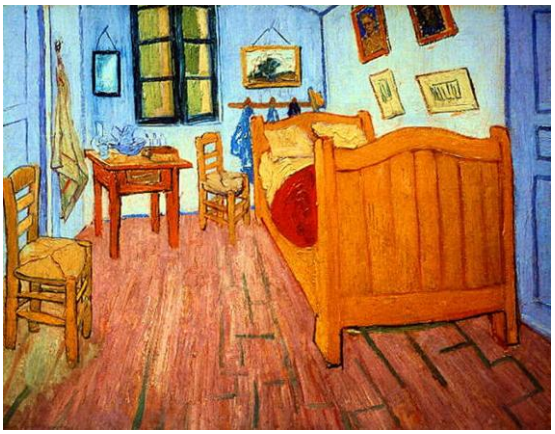
Why do powerful artistic images touch our emotions and remain independent of the sedimentation of time? Why do foreign objects of art echo in our soul? How do they exist beyond the duration of time? To consider these questions, Pallasmaa points out that the miracle of art lies in its ability in taming and domesticating time, and is possible because the objects of art confront us with our own existential experience. As an Egyptian bronze mirror reflects my physical image, it also enables me to confront my own existence. Thus he explains that *"The artistic image focuses my consciousness on my very being. I am not experiencing something distant in space and time; I am listening to myself, confronted with the timeless experience of being human. I intensify my own existential experience through the ancient image; art brings me to the threshold of my own being"* (Pallasmaa, 2005, p.310).

However, architecture is the best art form which slows and halts time. Architecture holds back the flow of time, and the buildings and cities carry stilled time that enables us to return to the past. They enable us to experience the slow time of the past, the slow process of the history. In this regard, Pallasmaa expresses that *"We do not only live in space and place, we also inhabit time"* (Pallasmaa, 2007).

2-3-8 Phenomenology of home

Pallasmaa elaborates his attitude towards the concept of the home according to his understanding of phenomenology. At first, he distinguishes between two terms: house and home.

According to him, a home is not merely a manifestation of an architectural work, i.e. an aesthetic object, but a psychological, psychoanalytical and social phenomenon. He believes that *"Home is an individualized dwelling, and the means of this subtle personalization seem to be outside our notion of architecture. Dwelling, a house, is the container, the shell for home. The substance of home is secreted, as it were, upon the framework of the dwelling by the dweller. Home is an expression of personality and family and their very unique patterns of life. Consequently, the essence of home is closer to life itself than to artifact"* (Pallasmaa, 1992).



16. Vincent van Gogh, Vincent's room

Therefore, differences between the house and home lie in their existential implications. A house is a frame, shell, and protector for the home, which is the multi-dimensional atmosphere and realm of the existential lived space of the dwellers within the house.

Referring to Bachelard and his 'poetics of space', Pallasmaa talks about the oneiric house in which the psyche of space is considered. He points to the attic as the symbolic storage place for pleasant memories that the dweller wants to return to, and to the cellar as the hiding place for unpleasant memories, which are necessary for mental well-being of the dwellers. In this regard, he condemns the modern attitude towards designing house that rejects the psychic memory of the oneiric house and eliminates history because of the obsession with newness. Thus, we may have dwellings that satisfy our physical needs, but do not house our minds.

The most important characteristics of a home according to Pallasmaa are the following:

The essence of home: A home is not an object and a simple building, but a complex multi-layered condition that integrates memories and images, desires and fears, the past and the present. A home is the realm of rituals, personal rhythms, and routines of the life. *"Home cannot be produced all at once; it has its time dimension and continuum and is a gradual product of the family's and individual's adaptation to the world. A home cannot, thus, become a marketable product"* (Ibid.). Therefore, the home deals with identity and

memory, consciousness and the unconscious, and the biological behavioral remnants as well as culturally conditioned reactions and values.

The home of the memory: The word home makes us to remember all the warmth, protection, and love of our childhood as well as the distress and fear that we may have experienced. Thus, *"Home is a staging of personal memory. It functions as a two-way mediator - personal space expresses the personality to the outside world, but, equally important, it strengthens the dweller's self-image and concretizes his world order. Home is also a mediator between intimacy and public life"* (Ibid.).

17. Andrey Tarkovsky, The Mirror

Nostalgia of home: There is a strong nostalgic feeling about lost homes, as the result of moving, demolitions, and exile. Pallasmaa refers to the films of Andrej Tarkovsky as the nostalgia for the absent domicile. In his film 'Nostalgia', *"The central figure of the film, the poet Andrej Gorchakov keeps fingering the keys to his home in Russia in the pocket of his overcoat as an unconscious reflection of his longing for home"* (Ibid.).

Home and identity: Identity and context are interdependent, and the behavior of an individual varies more under different conditions than the behavior of different individuals under the same conditions.

On the other hand, language is very important in conception and utilization of space. *"Our concept of home is founded in language; our first home is in the domicile of our mother tongue. And language is strongly tied up with our bodily existence; the unconscious geometry of our language articulates our being in the world"* (Ibid.).

18. Andrey Tarkovsky, Nostalgia

Home is a projection of identity of both individuals and family. Pallasmaa explains how his five-year-old daughter never could go anywhere without her scratching pillow

with which she takes into possession the unfamiliar places and rooms to feel safety and normality.

Intimacy and home: Home is the realm of our private personality, the treasury of secrets and private self. The nooks and corners of the home are the comfortable places for us. Everyone has their own intimate corner at home.

Ingredients of human life: The house, Pallasmaa says, as a shell for the home, is composed by the architect as a hierarchical spatial components, structure, light, color, etc. However, *"home is structured around a few foci consisting of distinct functions and objects. The following types of elements may function as foci of behaviour and symbolization: front (front yard, facade, the urban setup), entry, window, hearth, stove, table, cupboard, bath, bookcase, television, furniture, family treasures, memorabilia"* (Ibid.).

The poetry of wardrobes: Bachelard talks about the wardrobes, cupboards, and drawers in a home, which are the place of storing and remembering and function as an intimate and secret space. However, the alienating character of contemporary cities and houses lies in the fact that *"they do not contain secrets; their structure and contents are conceived at a single glance. Just compare the labyrinthine secrets of an old medieval town or any old house, which stimulate our imagination and fill it with expectation and excitement, with the transparent emptiness of our new cityscape and blocks of flats"* (Ibid.).

Functions of the table: The table used to be the organizing center of the home, especially in a farmer's house. It shows the differences of time through its different appearances and functions during the working days, holidays, and feast days. It was also the stage of different activities such as eating, playing, sewing, discussing, etc. Everybody had his or her own place at the table.

19. Dirk Bouts- Meal at Simon's house

Lack of concreteness: Contemporary homes have lost their concreteness. As a proof, we can point to the television which has replaced the function of the hearth. The hearth used to function as the focus of the home, and the television seems to have the same function, but there are decisive qualitative differences. *"The fire links us to our unconscious*

memory, to the archaeology of images. Fire is a primal image, and it reminds us of the primary causality of the physical world. At the same time that the flames stimulate meditative dreaming, they reinforce our sense of reality" (Ibid.). Thus, television alienates us from the reality and transports us to an illusion. Moreover, it weakens the sense of togetherness and makes us more and more isolated.

At the end, Pallasmaa condemns today's avant-garde architecture which never touches the fundamental, existential notion of the home. Pallasmaa states that *"I still believe in the feasibility of an architecture of reconciliation, an architecture that can mediate 'man's homecoming'. Architecture can still provide houses that enable us to live with dignity. And, we still need houses that reinforce our sense of human reality and the essential hierarchies of life"* (Ibid.).

2-3-9 Phenomenology of the city

Pallasmaa points out that the city is rooted in its metaphysical functions, social organizations, cultural structures, identity, and meaning. A city inhabits its memories and imaginations, and gathers all the inhabitants under a comprehensive mode of life.

However, the current city has lost its archaic, archetypal identity. *"The contemporary city is the city of the eye. Rapid mechanized movement detaches us from a bodily and intimate contact with the city"* says Pallasmaa (Pallasmaa, 2005, p.142). Thus, Cartesian ocular-centrist character of the contemporary cities leads to visual cities in which the body is deprived of the concrete existential contact with the surrounding. Moreover, the invention and spread of photography and digital cameras reduces the city to a collection of pre-selected visual images, to a superficial contact and encounter with the city. This fact is intensified by the increasing use of mirror glass and reflective surfaces which repress the body and do not allow for a concrete confrontation. *"The city of transparency and reflection has lost its materiality, depth, and shadow. We need secrecy and shadow as urgently as we desire to see and to know; the visible and the invisible, the known and what is beyond knowledge, have to obtain a balance"* (Ibid., p.143).

On the contrary, the haptic city is the city of welcoming and admission, not rejection. In fact, our confrontation with the city is rooted in an embodied experience of the city: *"we inhabit the city, and the city dwells in us"* (Ibid.). This exchange between the city and body ensures the existential dialogue between them, and leads to a deep experience of

the city by which we feel the hardness, texture, weight, and temperature of its surfaces and masses. This feeling is not a vision-based perception, but a multi-sensual comprehension in which all the senses participate. In this regard, Pallasmaa states that: *"I confront the city with my body: my legs measure the length of the arcade and the width of the square, my gaze unconsciously projects my body on the façade of the cathedral, where it roams on the cornices and contours, groping for the size of recesses and projections, my body weight meets the mass of a door, and my hand grasps the door pull, polished to a sheen by countless generations, as I enter the dark void behind. The city and the body supplement and mutually define each other"* (Ibid., p.144).

As explained, a city is perceived multi-sensually; we hear the city, and every city has its unique echo depending on the width of the streets, activities of the people, the material of the pavements, height of the buildings, and their common style.

2-3-10 Situational architecture

Pallasmaa says that he is not satisfied with the notion of 'regionalism' in architecture, because of its geographic and ethnological connotations and he would rather to speak of 'situational or culture-specific architecture'. The sense of specific locality is rooted in specific nature, geography, landscape, local materials, skills, and cultural patterns. However, these are strongly related and integrated into tradition and culture. *"Culture has to be lived. Cultures mature and sediment slowly as they became fused into the content and continuity of tradition… culture proceeds unconsciously and cannot be manipulated from the outside"* (Ibid., p.265).

Thus, situational architecture is deeply related to the existential and lived dimension of human beings. Pallasmaa recalls the works of Luis Barragan as a good example of this kind of architecture which echoes distinct deep-structure features of Mexican culture and life and turns them into a unique metaphysical and surreal art.

Pallasmaa reviews hidden dimensions of different cultures. Finns tend to organize space topologically, based on 'forest geometry', opposed to 'town geometry' of European thinking. Moreover, the body language and gestural characteristic of a given culture allow us to distinguish a Frenchman from an Italian or American. Architecture, according to Pallasmaa, is rooted in cultural differentiations; however, *"A culturally-specific character or style cannot be consciously learned and layered onto the surface of*

design. A culturally-specific design is a result of profound subjection within a specific pattern of culture, and of the creative synthesis fusing conscious intentions, unconscious conditioning, memories, and experiences, in a dialogue between the individual and the collective" (Ibid., p.267). But the question is how can an architect design any work in another culture different from the culture he has lived?

The culture's lived character persuades Pallasmaa not to rely on the fashionable attempts to recreate a sense of place and rootedness in history through utilizing historical signs and motifs, and considers them literal, one-dimensional, and superficial. He believes that *"the historicism of today is a form of intellectual manipulation. Culture is taken as an objectified, external, and given reality that can be consciously applied and expressed in design. The past is taken as a source from which to select instead of being the continuum and context of creative work. Instead of being accepted as an autonomous process, culture has become an object of deliberate fabrication"* (Ibid., p.268).

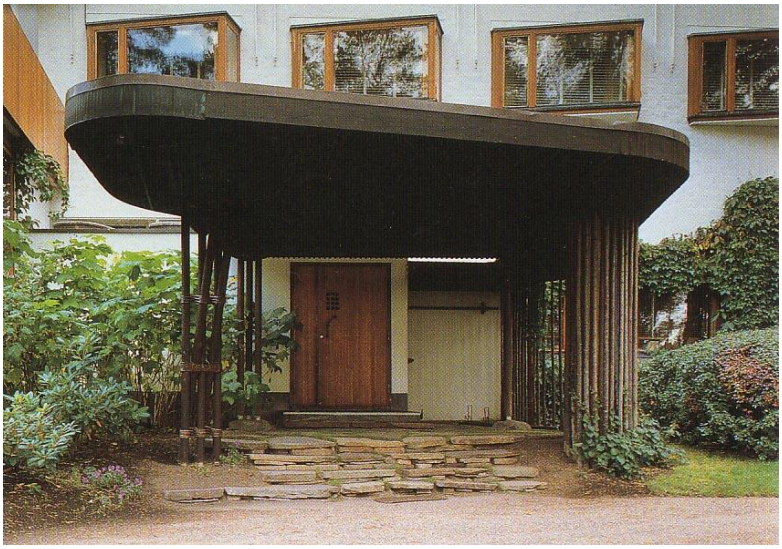
Pallasmaa calls Alvar Aalto the only and most outspoken situational architect of modern architecture. He used to concentrate on man's social and cultural integration, as well as a sense of rootedness and Finnishness. His works hint at archaic history, vernacular Mediterranean building, and anonymous Finnish peasant tradition.

2-3-11 Sensory architecture of Aalto, the case of Villa Mairea

According to Pallasmaa, Aalto employs a unique way of approaching the architectural problems which makes him different from the reductionism of the modern movement. Aalto wanted to have a multidimensional attitude towards architecture, by which he pays attention to both technical and psychological matters: *"Instead of aiming at conceptual and formal purity, [his architecture] sought to reconcile opposites such as nature and culture, history and modernity, society and the individual, tradition and innovation, standardization and variety, the universal and the regional, the intellectual and emotional, the rational and the intuitive"* (Pallasmaa, 1998b, p.21). In other words, Aalto wants to present contradictory oppositions to enrich his architecture instead of eliminating them to have a simple task.

After a short time of engagement with rationality, Pallasmaa says Aalto changed his way of thinking mostly in the 1930s. He confessed that the problem of architecture could not be solved by using technical methods, because *"Architecture is a super-technical form of*

creation in which this harmonizing of various forms of function plays a key role… A building is not a technical problem at all – it is an archi-technical problem" (Ibid., p.22).



21. Alvar Aalto, Villa Mairea, entrance

In this regard, Aalto pays more attention to the experiencing of architecture as a sequence of impressions rather than abstract geometries and configurations. He talks about the atmosphere of a work, and believes that experiencing a work is based more on comprehension of its atmosphere, than details: *"I am led to believe that most people, but especially artists, principally grasp the atmosphere in a work of art. This is especially manifest in the case of old architecture. We encounter there a mood so intense and downright intoxicating that in most cases we don't pay a great deal of attention to individual parts and details, if we notice them at all"* (Ibid., p.31). This way of looking at the work manifests Aalto's phenomenological approach to architecture.

Although art and architecture utilize inventions of technology, ultimately they turn their back on technological rationality. Architecture frames the world and makes it understandable, but the construction techniques simply remain engineering skills if they are not able to reveal the existential features of the human being-in-the-world. Pallasmaa states that *"in Alvar Aalto's view architecture is not at all an area of technology; it is a form of 'arch-technology', in other words, the art of architecture always returns technique to its ahistorical, archaic mental and bodily connections"* (Pallasmaa, 2001b).

Pallasmaa concentrates on Villa Mairea, a masterpiece of Aalto's, and tries to employ his phenomenological understanding in analyzing that building. Pallasmaa considers this work as an example for the ideal relationship between architect and client, Mrs. Mairea Gullichsen, both of them influenced by democracy, benefits of industrialization, design,

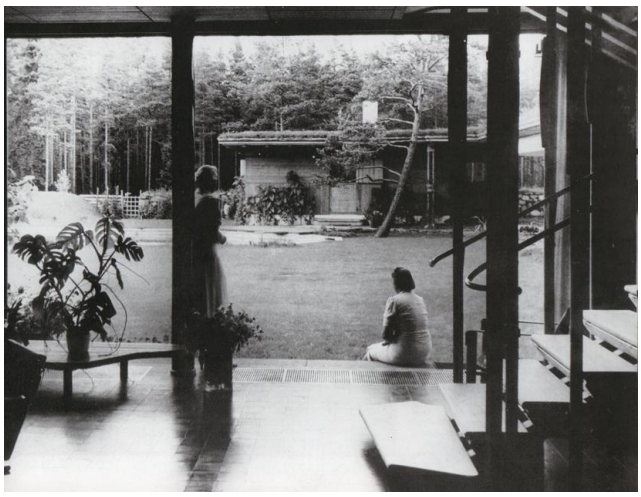
and art. In this work, Aalto was very free in design, so that he changed some part of the work during the construction period. There was no financial problems, and he was asked to make something Finnish but in the spirit of today (Pallasmaa, 1998a, p.70).

As has been mentioned, Pallasmaa believes that although Aalto was very functionalist in the 1920s, he changed his mind gradually and in 1935 condemned functionalist rationalism: *"Objects that properly can be given the label rational often suffer from a noticeable lack of human qualities… As long as standardization is the production principle it should be regarded as highly inhumane to produce formalism"* (Ibid., p.75). Thus, the Villa Mairea is a work of his changing ideas and beliefs. In 1940, he elaborated his view more and said that *"it is not the rationalization itself that was wrong in the first and now past period of modern architecture. The wrongness lies in the fact that the rationalization has not gone deep enough. Instead of fighting rational mentality, the newest phase of modern architecture tries to project rational methods from the technical field out to human and psychological fields. … Technical functionalism is correct only if enlarged to cover even the psychophysical field. That is the only way to humanize architecture"* (Ibid.).

22. Alvar Aalto, Villa Mairea, living room

Pallasmaa remarks that there are some resemblances between Wright's Fallingwater and Villa Mairea. In addition to their wealthy and sympathetic clients, both of them have a horizontal configuration in which low main spaces flow towards the outdoors and make a fusion of architecture, landscape, and nature. Moreover, the hearth is the focal point of the living area in both houses, which gives them a primordial sense of protection and homeliness. Pallasmaa explains that *"The two houses arouse strong tactile and motoric experiences, and both exhibit a wide spectrum of atmospheres ranging from archaic heaviness and rusticity to extreme elegance and lightness"* (Ibid., p.80).

Another point of this work is the independence and separation of the two floors. The ground floor encompasses the living spaces and the first floor is the sleeping area. Living places are open to the courtyard. However, the bedrooms have little contact with it. The guest room and corridor have not been provided with so much as a glimpse to the courtyard. Thus, *"Even the opening of the main staircase on the second floor, which is the main mediator between the two levels, has been subtly closed by a floor slab to diminish the visual impact of the vertical connection. Consequently, there is a feeling of privacy and secrecy, and the stairs appear to slide downwards in opposition to the normal reading of a rising staircase"* (Ibid., p.85). In this regard, Siegfried Giedion finds a "feeling of intimacy" preserved in the uninterrupted flow of space throughout the house.



23. Alvar Aalto, Villa Mairea, interior

It can be said that Pallasmaa presents a phenomenological reading of the work based on his concept of sensory architecture, so that this work appears as a good example for his understanding of phenomenology. He states that the Mairea is a good example of a 'fragile architecture' which is based on the idea of 'an additive and episodic ensemble that grows detail by detail from below', not an all-powerful ideal abstract structure dictated from above. Thus, Aalto is more concerned with the actual unique experience in the lived situation: *"He was not a Cartesian idealist, but a Bergsonian sensory realist. He aims at a perceptual impact from the real vantage point of the viewer instead of intellectual formal considerations"* (Ibid., p.86). Moreover, Aalto's architecture is not a retinal architecture, but a tactile architecture which evokes all the senses and should be experienced through the body by moving through the spaces. This derives from a verb-like notion of the space that is based on motive experience of the architecture, not noun-like experience, which is motionless and constant.

Pallasmaa compares the actual experience of this house to a walk in a forest in which we confront numerous stimuli and details that are integrated into the embodied perception of us moving through the spaces. *"There is no given centre point; the perceiver himself is*

the moving centre of his experience, and the situations unfold as an unbroken flow of observations" (Ibid., p.90).

In addition, Pallasmaa states that Aalto used to consider both biological analogies and the psychological dimension in his designs, and the emotional impact of Aalto's architecture is rooted in sensuous archaic and conscious images of shelter, protection, comfort, togetherness, and familiarity. We can say that in the Mairea two faces of the Finnish dwelling are presented: direct connection with the outdoors, which is well presented in the courtyard, and the winter face, which is presented in the furnishing of the interior emphasizing warmth.

Pallasmaa emphasizes the collage technique of the Mairea which fuses together an image of continental modernity with timeless, vernacular tradition. In other words, the collage technique allows a brilliant fusion of the opposites: modernity and tradition, avant-garde and primordial themes, etc. For example, in sauna terrace, we can see the modernist steel and concrete construction juxtaposed with the rustic wood structures. In this way, Pallasmaa feels that this building *"is archaic and modern, rustic and elegant, regional and universal at the same time. It refers simultaneously to the past and the future; it is abundant in its imagery and, consequently, provides ample soil for individual psychic attachment"* (Pallasmaa, 1992). Thus, it catches the deepest existential dimensions of the life, and prepares a lived experienced space.

2-3-12 Fragile phenomenology, a critical review

Considering phenomenology as 'pure looking at' the phenomena and trying to capture the essence, as Pallasmaa puts it, is based on the original conception of phenomenology by Husserl by which a presuppositionless looking is intended. This concept is translated into the architecture as a 'pure looking at the essence of things' devoid of any intellectual explanation.

However, it seems that Pallasmaa is more Merleau-Pontean than Heideggerean. Although his claim that Merleau-Ponty directs architecture forward but Heidegger backward is polemic[5], his numerous references to Merleau-Ponty and his thought on the body, perception, senses, and movement shows that he is obviously influenced by him.

[5] Heidegger in his seminal essay 'Building Dwelling Thinking', which is extensively read by the architects and architectural theoreticians, points out two matters that deserve more attention and keeps him away

The most prominent point in the phenomenological approach of Pallasmaa is his notion of the 'multi-sensory architecture'. His attention to the supremacy of vision in both western philosophy and architecture points to a very problematic dominant aspect in the history of perception of the space. Proposing the presence of other almost neglected senses in the procedure of perceiving gives a special character to his understanding of phenomenology. In fact, an architecture of the senses holds us near to the things, brings us into the 'within', makes us sensitive to the details, and appeals to touching and close consideration. Criticizing the supremacy of vision is in fact criticizing 'phenomenology from without', a phenomenology that is essentially founded in 'viewing from distance', a 'far looking at', and necessitates the establishment of a 'phenomenology from within', a 'near phenomenology'. In filmic terminology, Pallasmaa presents mostly 'close ups', not 'long shots'. Thus, his fine approach to the perception is essentially rooted in his 'sensory architecture' by which the body needs to approach to the things and experience them from close up.

The other prominent point is Pallamsaa's concept of the verbal experience of things, rather than noun experience. Verbal experience is considering action and movement in perception, and provokes multi-dimensional and multi-sensory engagement with the surrounding, because a body in movement is more open and prepared than a static body.

Criticizing three current tendencies in architecture, the commodification of buildings, the self-defeating search for newness, and the hegemony of the marketable image, Pallasmaa suggests that architectural theory, criticism, and education should pay enough attention to the now-neglected cultural grounds of architecture, and try to present a true experience of the building based on the entire body rather than the eye. *"By reinforcing visual manipulation and graphic production, computer imaging further detaches architecture from its multi-sensory essence; as design tools, computers can encourage mere visual manipulation and make us neglect our powers of empathy and imagination. We become*

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from being conservative. Explaining different kinds of bridges concerning function he states that *"always and ever differently the bridge initiates the lingering and hastening ways of men to and fro, so that they may to other banks and in the end, as mortals, to the other side"* (Heidegger, 1993b, p.354). Thus, Heidegger acknowledges that the bridge appears always in a new way and never is the same. Moreover, describing a farmhouse in the Black Forest he mentions that *"our reference to the Black Forest farm in no way means that we should or could go back to building such houses; rather, it illustrates by a dwelling that* has been *how it was able to build"* (Ibid., p.362). As can be understood from this statement, with the farmhouse Heidegger intends to point to the way people dwelled in it in an essential way. According to Harries, the main point of Heidegger's idea is that *"what matters is not to return home, but to long for home."* (Harries, 2000, p.114)

voyeurs obsessed with visuality, blind not only to architecture's social reality, but also to its functional, economic, and technological realities" (Pallasmaa, 2005, p.193).

Thus, instead of a merely visual experience of architecture which has an immediate impact, he states, we need a haptic experience of architecture, which is based on a gradual comprehension of architecture, detail by detail, because it affects all the senses and the body as a whole. This kind of experience requires empathy and patience, and offers nearness and affection, rather than distance and control. Moreover, instead of concentrating on the one-dimensional image-based 'focus vision' of architecture, Pallasmaa suggests 'peripheral vision' which goes beyond the objects and perceives them within their contexts and believes that *"focused vision makes us mere observers; peripheral perception transforms retinal images into spatial and bodily experience, encouraging participation"* (Ibdi., p.194). Quoting Gianni Vattimo's idea of 'weak ontology' and 'fragile thought', Pallasmaa advocates a weak or fragile architecture, more precisely an architecture of the 'fragile image', opposed to the strong images of the prevalent architecture, an architecture which is *"contextual, multi-sensory, and responsive, concerned with experiential interaction and sensual accommodation. This architecture grows gradually, scene by scene, rather than quickly manifesting a simple, domineering concept"* (Ibid., p.195). Moreover, Pallasmaa suggests 'weak urbanism' against the dominant trends of urban planning which are based on strong strategies and urban forms. This kind of urbanism is similar to the medieval townscape which grew on the basis of weak principles. In fact, weak urbanism is more haptic, not ocular: *"The eye reinforces strong strategies, whereas weak principals of urbanity give rise to the haptic townscape of intimacy and participation"* (Ibid., p.328).

Referring to the idea of 'fragile architecture', I would like to call Pallasmaa's way of phenomenology 'fragile phenomenology'. Using the same words, we can say that 'fragile phenomenology' intends to be contextual and multi-sensory, concerned with experiential interaction and sensual accommodation, and grows gradually sense by sense. 'Fragile phenomenology' surpasses the hegemony of vision, enriches the presence of the body, pays attention to the lived-experience, and replaces one-dimensional perception with multi-sensory perception.

However, concerning analyzing or interpreting an architectural entity, from building to the city, the phenomenological approach of Pallasmaa appears somehow 'episodic' and

disjointed, not articulated and continuous. Most of his analyses are purposeful sections and considerations by which he intends to highlight and propose a special supposed aspect or dimension. For instance, his examples in 'The Eyes Of The Skin, Architecture and the Senses' (1996) are all detailed explanations in direction of the proposed subject of the text. This character seems to be because of the structure of the books and essays which are based on various 'subtitles' and short texts in which the text and the examples are all supporting and illustrating the subtitle. However, this character is not problematic as such, but leads to an 'unarticulated' understanding which makes establishing a clear layout of his approach difficult. In other words, it is safe to say that his whole texts provide a 'set of phenomenological concerns' rather than a 'comprehensive reading'.

Among the examples that deal with buildings and architects, the example of the Villa Mairea deserves close consideration. In 'Image and Meaning', Pallasmaa presents a very brilliant, well-elaborated, and considerable analysis of the Villa Mairea. He introduces a very broad assessment of the building, considering both the background (client, Aalto's opinion and its changes, social changes of the time, etc. and the building itself, in a very close and detailed way. It can be said that this analysis is an acceptable example of an analysis based on his phenomenological approach to the architecture. His 'fragile phenomenology' is well applied in this reading of the Villa Mairea through a 'close reading' of the work so that it can be considered as a true 'phenomenology from within'. By 'within' I mean the building and its immediate surroundings, but the periphery and context seem to be neglected, the only shortcoming of this analysis. It may be said that talking about the client, Aalto's theoretical changes, Finnish tradition, etc. is actually talking about the 'context', but this context is the 'semantic' context of the work, not 'syntactic' context. In other words, by context of a work I want to refer also to the 'periphery', to the 'surroundings' of the work, its relationship to the environment, not its immediate environment, but its region and the way it is placed in its environment. The close and detailed character of Pallasmaa's phenomenology, which is based on his phenomenological concerns, results in this inattention and leads to a 'phenomenology from within' which rarely goes out of the immediate surroundings of the building to study its location in the environment and investigate the special character and particularity of the given site.

2-4 Phenomenology in Kenneth Frampton

2-4-1 Critical Regionalism

Frampton confesses that he has been influenced by the Marxist interpretation of history and the critical theory of the Frankfurt School. He explains that *"Like many others of my generation I have been influenced by a Marxist interpretation of history, although even the most cursory reading of the text will reveal that none of the established methods of Marxist analysis has been applied. On the other hand, my affinity for the critical theory of the Frankfurt School has no doubt coloured my view of the whole period and made acutely aware of the dark side of the Enlightenment which, in the name of an unreasonable reason, has brought man to a situation where he begins to be as alienated from his own production as from the natural world"* (Frampton, 1992, p.9). In this connection, this critical approach is evident in most of his texts, and the term 'Critical Regionalism' is not an exception.

Frampton believes that regionalism is more related to the regional schools than the vernacular concerns, such as climate. *"The term regional is not intended to denote the vernacular, as this was once spontaneously produced by the combined interaction of climate, culture and craft, but rather to identify those regional 'schools' whose aim has been to represent and serve particular constituencies… among the pre-conditions for the emergence of a regional expression is not only local prosperity but also strong sense of identity. The main-stream of Regionalism is an anti-centrist sentiment – a discernible aspiration for some kind of cultural, economic and political independence"* (Frampton, 1982d, p.77).

In this regard, Frampton refers to Paul Ricour who distinguishes between culture and civilization stating that a hybrid 'world culture' will be the result of a cross-fertilization between culture and universal civilization. However, Frampton insists on discrimination between Regionalism and 'vernacular', and understands vernacular as a sentimental attitude which has been asserted 'as the overdue incarnation of a popular Post-Modern culture.' He believes that some factors distinguish Regionalism from the vulgar excesses of Populism. If the aim of Populism is to be a 'communicative' or 'instrumental' sign, then the intention will be an uncritical employment of reality through simulation. In other words, this trend will try to accept and approve the reality and refer to it through

superficial signs. Thus, *"its fundamental aim is to attain (as economically as possible) a preconceived level of gratification, assessed in terms which are ultimately behaviouristic"* (Ibid., p.77). In contrast, Regionalism as a dialectical expression is self-consciously seeking to deconstruct universal Modernism and fuse it with paradigms drawn from alien sources.

Moreover, Frampton remarks that Regionalism is not a collective effort, but an attitude based on the individuals with a strong attention to the local cultures. This tendency stands against the cult of stars and internationalization. Although most of the architects who have Regionalist opinions—like Utzon, Ricardo Bofill, Alvaro Siza, Louis Barragan, Neutra, Carlo Scarpa, Louis Kahn, and Mario Botta—are famous, they never attained 'stardom' rating.

According to Frampton, the basic attention of Regionalism is the reinterpreting of the universal culture in terms of its own intrinsic base. Thus, different in method and appearances, all the Regionalist reinterpretations are similar in their *"commitment to 'place' rather than 'space'; or in Heideggerian terminology, to 'raum' rather than 'spatium in extensio'. This stress on place may also be construed as affording the political 'space of public appearance' as formulated by Hanna Arendt"* (Ibid., p.82). Therefore, Regionalism is fundamentally related to and rooted in 'place', as the most particular and distinguishing factor in architecture. Regionalism should resist against the universality of the Megalopolis, which reduces the environment to a pure commodity. Regionalism's *"salient cultural precept is 'place' creation; its general model is the 'enclave' – that is, the bounded urban fragment against which the inundation of the place-less, consumerist environment will find itself momentarily checked"* (Ibid.).

The most prominent themes of Critical Regionalism could be summarized as follows:

2-4-1-1 Critical Regionalism and world culture

Frampton states that since the mid-19th century, avant-garde culture has played a significant role either as a facilitating factor in the process of modernization or as an opposition to the positivism of bourgeois culture. As a later example, *"The so called Post-Modern architects are merely feeding the media-society with gratuitous, quietistic images rather than proffering, as they claim, a creative rappel a l'ordre after the supposedly proven bankruptcy of the liberative modern project"* (Frampton, 2002a, p.80). Hence, Frampton believes that the initial utopian promise of avant-gardism has

been so overwhelmed by the internal rationality of instrumental reason that it can no longer be sustained as a liberative moment.

Because of the problematic of the avant-garde in architecture, Frampton believes that architecture must take an arriere-garde position, be a critical practice, and keep itself far from both the Enlightenment myth of progress and the unrealistic tendency to return to the architectonic forms of the pre-industrial past: *"A critical arriere-garde has to remove itself from both the optimization of advanced technology and the ever-present tendency to regress into nostalgic historicism or the glibly decorative"* (Ibid., p.81).

On the other hand, the arriere-garde position distances itself from the conservative policies of Populism or sentimental Regionalism. Populism is rooted in a demagogic tendency to attain a preconceived level of gratification in bahavioristic terms and lacks the capacity of a critical practice. A term originally coined by Alex Tzonis and Liane Lefaivre (1981), Regionalism is which, they argue upholds the individual and local architectonic features against more universal and abstract ones.[1]

Thus, *"The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived* indirectly *from the peculiarities of a peculiar place"* (Ibid., p.82). Therefore, it is very important to have a high level of critical self-consciousness, and pay attention to the *tectonic* derived from a peculiar structural mode, or in the topography of a given site.

Critical Regionalism deals with both world culture and universal civilization. In this regard, it should employ a process of double meditation. *"In the first place, it has to 'deconstruct' the overall spectrum of world culture which it inevitably inherits; in the second place, it has to achieve, through synthetic contradiction, a manifest critique of universal civilization"* (Ibid., p.82).

Frampton argues that a self-conscious synthesis between universal civilization and world culture is well illustrated by Jorn Utzon, in Bagsvaerd Church built near Copenhagen in

[1] Giedion, in an essay originally published in 1954, mentions that *"There is one other thing that the modern architect has learnt: that first and foremost, before making any plans, he must take a careful – one might almost say a reverent – study of the way of life (the climate of living) of the place and the people for whom he is going to build. This new regionalism has as its motivating force a respect for individuality and a desire to satisfy the emotional and material needs of each area"* (Giedion, 2007, p.315). As we can understand from this statement, Giedion points to both material and spiritual aspects of Regionalism. He pays attention to the place, that is, to the physical characteristics of the site, such as topography and climate, and also to the people, that is the customs, traditions, and emotional characteristics of the given site. He calls this tendency a 'New Regional Approach'.

1976, in which we can see a revealed conjunction between the *rationality* of normative technique and the *arationality* of idiosyncratic form. This building is organized around a regular grid of repetitive in-fill modules – concrete blocks and precast concrete wall units – and could be considered as the outcome of universal civilization. In other words, this building utilizes the technology of the modern civilization. However, passing from the optimal skin of the exterior to the far less optimal reinforced concrete shell vault spanning the nave, we confront a completely different appearance. This obviously uneconomical mode of construction is not related to the rationality of the *universal civilization*, but to the *world culture*: The vault signifies sacred space, and has multiple cross-cultural references. Though the reinforced concrete shell vault is rooted in the tectonic canon of Western modern architecture, *"The highly configurated section adopted in this instance is hardly familiar, and the only precedent for such a form, in a sacred context, is Eastern rather than Western – namely the Chinese pagoda roof, cited by Utzon in his seminal essay of 1963"* (Ibid., pp.83-84). Thus, this building is a combination of the developed technology of the universal civilization on the exterior, and the multilevel world culture in the shell vault.

2-4-1-2 place-form, culture against universality

Frampton refers to the seminal essay of Martin Heidegger 'Building Dwelling Thinking' and argues that Heidegger puts the German word for space, *Raum*, against the Latin abstract concept of space, *spatium* and *extensio*, as a more or less endless continuum of evenly subdivided spatial components or integers. In other words, the Latin term 'space' or 'spatium' conveys abstract connotations and contrasts with the socially experienced nature of 'place' which carries *"the explicit connotations of a clearing in which to be, a place in which to come into being"* (Frampton, 1996, p.443). According to Heidegger, the phenomenological essence of space/place is fundamentally rooted in the concrete, clearly defined nature of its boundary: *"A boundary is not that at which something stops, but, as the Greeks recognized, the boundary is that from which something begins its presencing"* (Heidegger, 1993b, p.356). The true space/place implies a boundary, or a limited domain, and a concrete location.

Thus, in the ubiquitous placelessness of our modern environment, *"the absolute precondition of a bounded domain in order to create an architecture of resistance"* is very vital and urgent. In other words, this bounded domain is a remedy for the excessive placelessness of the modern life and dwelling. Frampton states that *"Only such a defined*

boundary will permit the built form to stand against – and hence literally to withstand in an institutional sense – the endless processal flux of the megapolis" (Frampton, 2002a, p.85). The resistance of place-form denotes places that function as the concrete, clear domains both in private and public realms, such as the galleria, the atrium, the forecourt, the piazzas, etc. within the city.

On the other hand, Frampton points out that the attitude of the modern development towards a totally flat site by the bulldozing of an irregular topography is the obvious result of the *universal civilization*, which leads to the absolute placelessness. On the contrary, the autochthonous culture tends towards the given topography of the site, as 'building the site'. Through this act, the specific culture of the site, including its geological, and agricultural background, is inscribed into the form of the work. *"This inscription, which arises out of 'in-laying' the building into the site, has many levels of significance, for it has a capacity to embody, in built form, the prehistory of the place, its archaeological past and its subsequent cultivation and transformation across time. Through this layering into the site the idiosyncrasies of place find their expression without falling into sentimentality"* (Ibid., pp.86-87).

The universal civilization not only employs a coarse, standard attitude to the topography of the site, Frampton states, but also to the climate and light. The common and uniform ways of utilizing natural light in the building, and the ubiquitous air conditioner applied at all times and in all places, are all the results of the universal civilization, which do not pay attention to the specific conditions of the climate in various places.

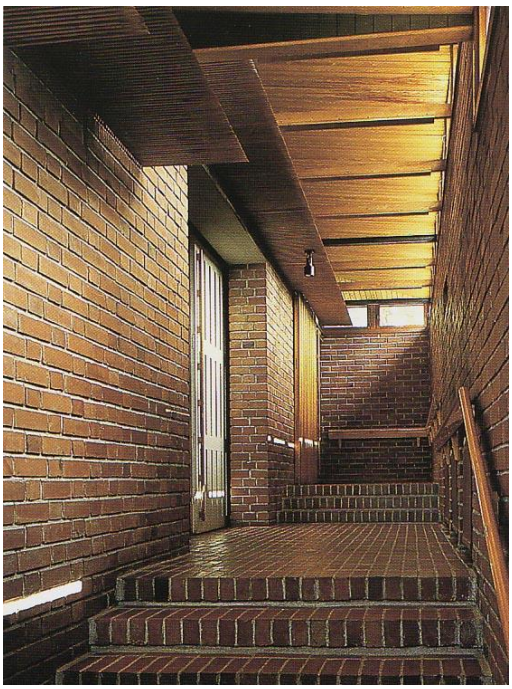
Frampton accounts the primary principle of architectural autonomy in the *tectonic* rather than the *scenographic*. By tectonic, as will be elaborated later, he means the way a work reveals its ligaments of construction and the syntactical form of the structure resists the action of gravity. This will be shown when the structure of the building is not concealed or masked. However, he mentions that *"the tectonic is not to be confused with the purely technical, for it is more than the simple revelation of stereotomy or the expression of skeleton framework"* (Ibid., p.88).

2-4-1-3 Body and tactility

Frampton intends to highlight touch against sight as an important dimension in the perception of the built form, to remind the capacity of the body in reading the environment, and to condemn the priority of sight over other senses as the characteristics

of universal technology. Thus, he puts the 'nearness' of tactility against the 'distance' of sight. *"The tactile favors the concrete experience and is antithetical to simulation and postponement"* (Frampton, 1988).

He states that *"One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall"* (Frampton, 2002a, p.88). In fact, these are all the ways our senses are aroused and provoked as the body encounters the environment and engages with the surroundings. In this way, Frampton reminds the multi-sensory perception of the body.

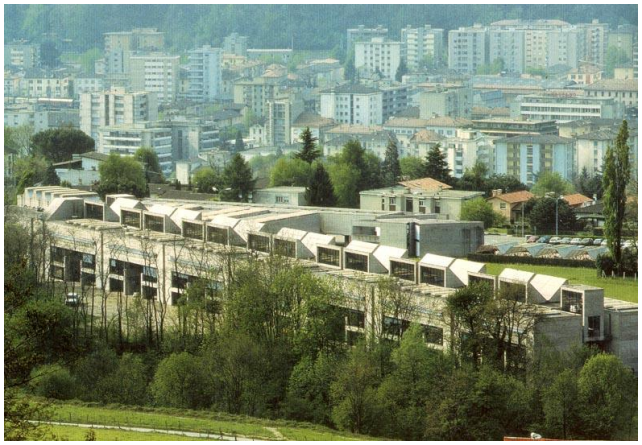


24. Alvar Aalto, Säynätsalo Town Hall, Council chamber stairway

For instance, Frampton finds a similar tactile sensitivity in the finishing of the public circulation in Alvar Aalto's Säynätsalo Town Hall of 1962. He explains that here not only the stairway is lined in raked brickwork, but the treads and risers are also finished in brick. This makes more sense when the body climbs the stairs and becomes aware of the contrast soon after experiencing the timber floor of the council chamber. Frampton concludes that the importance of tactile is felt in terms of direct experience, and cannot be reduced to mere information. The tactile is another aspect of Critical Regionalism, an endeavor *"to balance the priority accorded to the image and to counter the Western tendency to interpret the environment in exclusively perspectival terms"* (Ibid., p.89). According to its etymology, the word 'perspective' means 'rationalized sight or clear seeing', and thus implies a conscious suppression of the other senses and an avoidance of the direct experiencing of the environment, and leads to a 'loss of nearness' as Heidegger has termed it. On the other hand, Frampton understands the Heideggerian distinction of 'spatium in extension' and 'raum' in its different dealing with tactility. He argues that the first approach gives

privacy to the visual experience (to the rational distance of perspective), while the second one is disposed to the tactile experience.

However, the tactile opposes the scenography and is more related to tectonic. The tactile sense and its *"capacity to arouse the impulse to touch returns the architect to the poetics of construction and to the erection of works in which the tectonic value of each component depends upon the density of its objecthood. The tactile and the tectonic jointly have the capacity to transcend the mere appearance of the technical in much the same way as the place-form has the potential to withstand the relentless onslaught of global modernization"* (Ibid.).



25. Mario Botta, Moribo Inferiore School, aerial view

As an example, Frampton refers to the works of Mario Botta and finds two important features of Botta as regionalist therein. The first one is his term 'building the site', visible in his houses which *"instead of being terraced into the site, they 'build the site'.... They declare themselves as primary forms, set against the topography and the sky. Their capacity to harmonize with the partially agricultural nature of the region stems directly from their analogical form and finish; that is to say, from the fair-faced concrete block of their structure and from the silo or barn-like shells in which they are housed, these last alluding to the traditional agricultural structures from which they are derived"* (Frampton, 1992, p.323). The second feature is *"his conviction that the loss of the historical city can only be compensated for by 'cities in miniature'"* (Ibid.). In other words, the loss of the historical city is compensated by the creation of a microcosm, a city-like environment, which fills the role of a city by itself. Botta's school at Morbio Inferiore plays the role of a micro-urban realm, in the absence of a civic life in the Chiasso, the nearest larger city.

2-4-1-4 Common features of Critical Regionalism

Frampton states that Critical Regionalism should *"lie beyond style"* (Frampton, 2007, p.378). It is not a style, but a critical category with some attitudes as follows:

- Critical Regionalism is a marginal practice that, athough critical of modernization, never abandons the progressive aspects of the modern architecture legacy. Moreover, it resists the normative optimization and naïve utopianism of the early Modern Movement. Thus, it favors the small rather than the big plan.
- Critical Regionalism is a consciously bounded architecture and doesn't consider a building as a free-standing object, but stresses on the territory established by the structure erected on the site.
- Critical Regionalism believes in the realization of architecture as a tectonic fact, rather than as a series of stenographic episodes.
- Critical Regionalism tends towards certain site-specific factors, such as topography and local light. It opposes the tendency towards air-conditioning of 'universal civilization', and tends to treat openings as delicate transitional zones responding to the specific conditions of the given site, climate, and light.
- Critical Regionalism stresses on the tactile as much as the visual. It tends to highlight other senses, related to hearing, touch, etc. In this way, it opposes the tendency of replacing experience with information. It gives importance to direct, bodily experience.
- Critical Regionalism opposes the sentimental simulation of local elements, rather tending to reinterpret them instead. It may also derive those elements from foreign sources. It intends to create a contemporary place-oriented culture, or a regionally based 'world culture'.
- Critical Regionalism tends to flourish in those cultural interstices capable of escaping the optimizing thrust of universal civilization (Ibid., p.327).

2-4-2 Tectonics, poetics of construction

Frampton argues that the aim of the tectonic approach as the poetics of construction is in fact enriching the priority given to space through highlighting the nonstructural and structural modes. He states that *"we may claim that the built invariably comes into existence out of the constantly evolving interplay of three converging vector, the topos, the typos, and the tectonic"* (Frampton, 1995b, p.2).

Criticizing the current tendencies in architecture which reduce all architectural expression to the status of commodity culture, to scenography, the aim of Frampton is

that instead of recapitulating avant-gardist tropes, entering into a historicist pastiche, or superfluous proliferation of sculptural gestures, *"we may return to the structural unit as the irreducible essence of architectural form"* (Frampton, 2002c, p.92). He remarks that building is essentially 'tectonic' rather than scenographic[2], and is in first and foremost an act of construction rather than a discourse predicated on the surface, volume, and plan as Le Corbusier found it. Thus he believes that *"Building is ontological rather than representational in character and that built form is a presence rather than something standing for an absence. In Martin Heidegger's terminology we may think of it as a 'thing' rather than a 'sign'"* (Ibid., p.93). However, he states that this alludes not to the mechanical revelation of construction, but to the potentially poetic manifestation of structure in its original Greek sense as an act of making and revealing. In this way, Frampton employs a poetic approach to construction and structure, and goes beyond its technical and mechanical features. The aim is to capture the building as it is manifested, and as it reveals its essence.

Frampton acknowledges the importance of tectonics in two ways. First, he argues that the autonomy of architecture, beyond any stylistic characteristic, is determined by three interrelated vectors: typology (the institution), topography (the context), and tectonics (the mode of constructions). Then, explaining the Semper's quadripartite theory, he claims that *"The deepest roots of architectural autonomy lie here, one might say: not in the Vitruvian triad of classical lore but in the far deeper and more archaic triad of earthwork (topography), construction (tectonic), and hearth (type) as the embodiment of institutional form"* (Frampton, 1991b, pp.24-25). Thus, he believes that this quadripartite theory is able to replace the triad theory of Vitruvius.

On the other hand, Frampton distinguishes between three different conditions or modes of representation in built form: *"1) the 'technological' that arises out of a pragmatic response to a given condition; 2) the 'scenographic' that represents abstract mythic or symbolic content as embodied in the surface of a work – the 'mask', as Semper would refer to it; and 3) the 'tectonic', which is capable of synthesizing both the technological and the representational into a single form"* (Frampton, 1998, p.230). Thus, 'tectonic' plays a combining and uniting role by which both the technological and the scenographic

[2] Concerning the etymology of this word Frampton mentions that *"Scenography, comes from the Latin word* scena *and from* frons scenae, *meaning scene, and is thus essentially representational in nature"* (Frampton, 2007, p.388).

attitudes combine with each other. In other words, 'tectonic' is the synthesis of the two modes: The first mode embodies basic construction and the other is a representational skin laid over its surface.

2-4-2-1 Etymology of tectonics

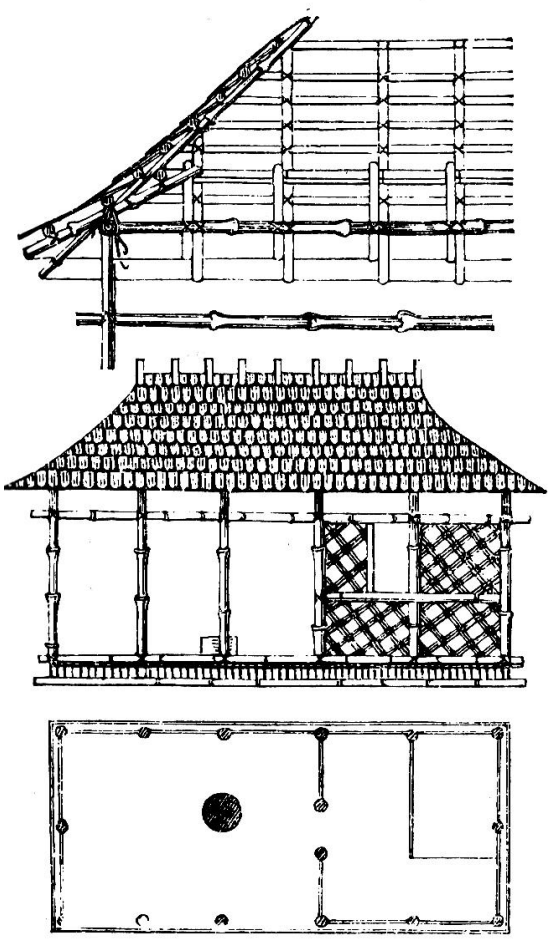
Frampton presents a comprehensive explanation of the term 'tectonic'. This originally Greek term is derived from *tecton* and signifies a carpenter or builder, and this stems from the Sanskrit *taksan*, referring to the craft of carpentry and the use of an axe. Moreover, the Latin term *architectus* is derived from the Greek *archi* (a person of authority) and *tekton* (a craftsman or builder). The term 'tectonic' appeared in English for the first time in a glossary in 1656 meaning 'belonging to building'. This term appeared in the middle 19th century in a modern sense with Karl Bötticher's 'The Tectonic of the Hellenes' and Gottfried Semper's 'The Four Elements of Architecture'. Bötticher understood the term tectonic as *"a complete system binding all the parts of the Greek temple into a single whole, including the framed presence of relief sculpture in all its multifarious form"* (Frampton, 1995b, p.4).

According to Demetri Porphyrios, the term tectonics, in its Greek origin 'tectonike', describes the knowledge of carpentry. However, it ascends the mere 'techne' of carpentry and delineates the ontological experience of construction: *"The concern of tectonics is threefold. First, the finite nature and formal properties of constructional materials, be those timber, brick, stone, steel, etc. Second the procedure of joining which is the way that elements of construction are put together. Third, the visual statics of form that is the way by which the eye is satisfied about stability, unity and balance and their variations or opposites"* (Porphyrios, 2002, p.136). Thus, material, joining, and visual static constitute the ontological aspect of the tectonics. It is through the execution of these factors that the true essence of the construction comes forth and appears. *"'Tectonike' stands as the highest fulfillment of all construction. It makes construction speak out in the sense of revealing the ontology of constructing"* (Ibid.).

2-4-2-2 Tectonics in Semper

Semper distinguished between two separate material procedures in built form: *"the tectonics of the frame, in which members of varying lengths are conjoined to encompass a spatial field; and the stereotomics of compressive mass that, while its may embody space, is constructed through the piling up of identical units (the term stereotomics deriving from the Greek term of solid, stereos and cutting, -tomia)"* (Frampton, 2002c,

p.95). Thus, a built form consists of the 'tectonics of the frame' and 'stereotomics of compressive mass', the first one is based on the materials which constitute the frame of a building, such as wood, bamboo, wattle, and basketwork, and the second one to the materials such as brick, rock, stone, or rammed earth and later, reinforced concrete. This distinction has some ontological implications: *"Framework tends towards the aerial and the dematerialization of mass, whereas the mass form is telluric, embedding itself ever deeper into the earth. The one tends towards light and the other towards dark. These gravitational opposites, the immateriality of the frame and the materiality of the mass, may be said to symbolize the two cosmological opposites to which they aspire: the sky and the earth. Despite our highly secularized techno-scientific age, these polarities still largely constitute the experiential limits of our lives"* (Ibid.). Moreover, Semper understands the joint as the primordial tectonic element, the fundamental nexus around which a building is articulated as a presence, and comes into being. Thus, according to Frampton, the very essence of architecture is the transition by which a building rises from the stereotomic base into the tectonic frame. Stereotomics implies load-bearing masonry and tends towards the earth and opacity, and tectonics implies the dematerialized frame and tends towards the sky and translucence. This transition which constitutes the poetics of construction is fundamentally based on the joints.

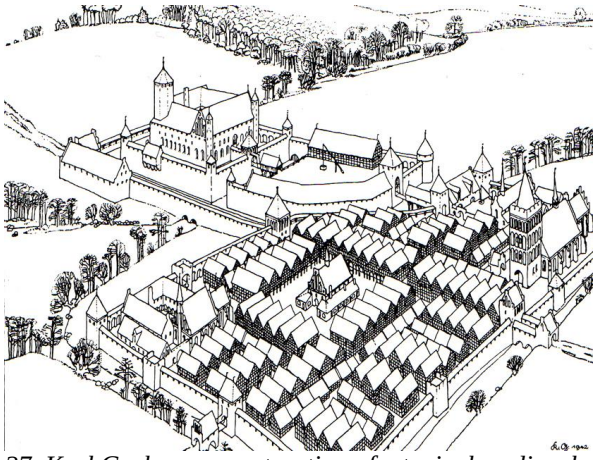


26. Gottfried Semper, drawing of a Caribbean hut exemplifying the 'four elements'

As Frampton explains, Semper reformulated the humanist formula of the Vitrovius, utilitas, firmitas, venustas, after seeing a model of a Caribbean hut in the Great Exhibition of 1851. His 'four elements' asserts an anthropological construct comprising: 1) a hearth, as the symbolic, public

nexus of the work, 2) an earthwork (podium), 3) a framework (structure) and a roof considered together, and 4) an enclosing membrane (wall) or the woven infill framework. He also attributed certain crafts to every element: metallurgy and ceramics to the hearth, masonry to the earthwork, carpentry to the structural frame, and textiles to the art of enclosure, side walls, and roof. In this way, Semper highlights the importance of the earthwork as the base on which the structure, frame, or wall, is anchored to the site. Moreover, Semper found that the origin of the hearth was linked to that of the altar. With the hearth, he gave importance to a non-spatial element as the public and spiritual nexus of the built domain. In addition, he distinguishes between the 'Mauer', the massively fortified stone wall, and 'Wand', the light frame and in-fill of medieval domestic building. *"Both terms imply enclosure, but the latter is related to the German word for dress, 'Gewand', and to the verb 'winden' which means to embroider"* (Frampton, 1995b, p.86).

Semper believes that the earliest basic structural artifact was the knot which is followed in the primary nomadic building culture of the tent and its texture fabric, and the ultimate constituent of the art of building is the joint.



27. Karl Gruber, reconstruction of a typical medieval city

2-4-2-3 Tectonic in the work of architects

Frampton studies tectonics in various architects, such as Frank Lloyd Wright, Mies van der Rohe, Alvar Aalto, Louis Kahn, Jörn Utzon, and Carlo Scarpa and highlights tectonic aspects of their works. To adduce some examples, we review tectonics in the works of Aalto, Utzon, and Kahn.

In Aalto's 'Säynätsalo Town Hall' (1952) Frampton finds a tectonic character imbued with a phenomenological perception of space. He describes that in this work, the entire body and all the senses participate in perceiving the space. He explains that *"From entry to council chamber, the subject encounters a sequence of contrasting tactile experiences. Thus, from the stereotomic mass and relative darkness of the entry, where the feeling of enclosure is augmented by the tactility of the brick treads, one enters into the bright light of the council chamber, the timber-lined roof of which is carried on fanlike, wooden trusses that splay upward to support concealed rafters above a boarded ceiling. The*

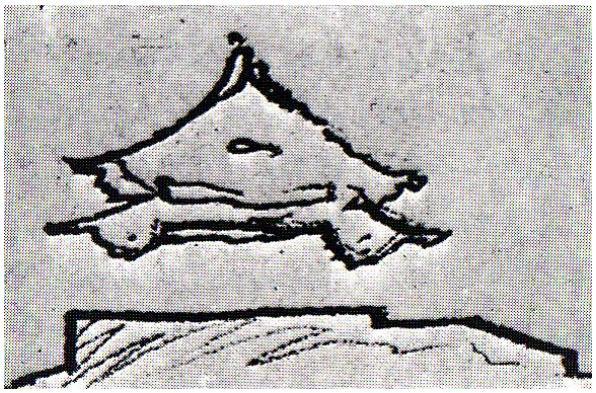
sense of arrival occasioned by this tectonic display is reinforced by various nonretinal sensations, from the smell of polished wood to the floor flexing under one's weight together with the general destabilization of the body as one enters onto a highly polished surface" (Ibid., p.12).

28. Alvar Aalto, Säynätsalo Town Hall, Council chamber trusses

In the works of Louis Kahn, according to Frampton, we can find a 'progressive-tectonic' principle. Kahn believed that form is the result of the system of construction, while the order is the institutional matrix that creates the overall pattern of the work. In other words, form is more related to the construction but order to the configuration of the work. This separation between Form and Order, i.e. between the constituent elements of structure and its 'typological' configuration as an institution, is reconciled by means of design. Frampton describes Kahn's tendency towards tectonics as follows: *"Clearly Kahn sought to compile his buildings out of well-defined constituent elements whose tectonic authority would be unimpeachable and whose phenomenological presence would be equal to the archetypal building forms of the antique world – to the athletic massiveness of the Roman arch and to the sublimely tapered cylindricality of the Doric column"* (Frampton, 2002d, p.181).

According to Frampton, Kahn understood the structure as the potential generator of space and emphasized the importance of the joint. Thus, in the 'Kimbell Art Museum', (1966-72), a dominant tectonic ornament, a barrel vault, was the core of the overall layout of the work, and a stereometric earthwork integrated the building into the site. In this way, the tectonic of the vault provides the light in the interior space, and the stereometric of the earthwork brings the presence of nature into the building.

Frampton considers Utzon well known for his unique concern for the expressivity of structure and construction. He mentions that through studying and experiencing different local and vernacular architectures, Utzon was strongly impressed by their construction methods. He found in the Morracan vernacular architecture *"the unity of village and landscape, brought about by their identical material – earth"* (Frampton, 1995b, p.295). In China, studying traditional building methods, he was influenced by the way they create various kinds of building types using timber syntax. He also visited Japan, India, Nepal, and Tibet.



29. Utzon, sketch of 'Chinese temple; roof and platform'

Utzon explains his tectonic approach in designing the 'National Assembly of Kuwait' mentioning that how the elements are clearly articulated and constructed to lead to a very clear configuration: *"The building is a prefabricated concrete structure in which all elements are structurally designed to express the load they are carrying, the space they are covering – there are different elements for different spaces. They are all meant to be left visible – contrary to the constructions of the "cardboard architecture" of most modern office and administration buildings where hidden structures, lower ceilings and gypsum walls give you an impression of being in a cardboard box. In the National Assembly complex you see very clearly, what is carrying and what is carried. You get the secure feeling of something built – not just designed"* (Ibid.).

2-4-3 Media, photography and architecture

In the increasing dominance of media, Frampton states architects perform acrobatic feats to attract attention, and *"tend to follow a succession of stylistic tropes that leave no image unconsumed, so that the entire field becomes flooded with an endless proliferation of images. This is a situation in which buildings tend to be increasingly designed for their photogenic effect rather than their experiential potential. Plastic stimuli abound in a frenzy of iteration that echoes the information explosion"* (Frampton, 1991b, p.26). Thus, all the buildings are reduced to merely formal and image-based entities, with no

possibility to encourage us to perceive them experientially. In other words, architecture lacks any phenomenological experiencing of space.

In this connection, Frampton criticizes the mediatic facilities in production and perception of architecture. Mediatic facilities distance the buildings from us, avoid direct encounter, and reduce the concrete to the mere image. He write that *"As far as architecture is concerned, the limitation of the media-bound approach stem from the experiential 'distancing' effected by photography and film in the representation of architectural form – in that the camera unavoidably reduces architecture to the perspectival, that is, to an exclusively visual, reproducible image that, by definition, is removed from our everyday tactile and phenomenological experience of built form"* (Frampton, 2002b, p.10). Frampton explains that how the presence and development of photography changes our understanding of and contact with the work of architecture. *"The veil that photolithography draws over architecture is not neutral. High speed photographic and reproductive processes are surely not only the agents of the political economy of the sign but also provide an insidious filter through which our tactile environment tends to lose its concrete responsiveness"* (Frampton, 1982c, p.45).

Frampton puts Regionalism against the overwhelming dominance of media, and distinguishes the common characteristic of all the Regionalism in *"its indifference – even hostility – to the media and to the 'star-system', largely manipulated, as it has been in the recent years, by the network of the Anglo-Saxon and Italian critical hegemony"* (Frampton, 1982a, p.5). Thus, Regionalism resists the hegemony of the media, and the dominating system run in that network. We may say that Regionalism belongs to mostly forgotten marginal architects who are far from that hegemony.

2-4-4 Latitudinal phenomenology, a critical review

Frampton rarely talks about 'phenomenology' in both philosophy and architecture. In fact, he never claims that he is a phenomenologist, but in his texts he appreciates the 'phenomenological' way of looking at things and buildings, and highlights the basic phenomenological themes and concerns.

He is more influenced by Hannah Arendt and the 'critical' approach of 'Frankfurt School'. *"In one way or another, all my writing from the mid-Sixties onwards has been directly or indirectly influenced by the thought of Hannah Arendt"* (Frampton, 2002b,

p.7) he states, and follows that her work 'The Human Condition' (1958) has been the main source of inspiration. However, he mentions that although he has not employed an established Marxist method, his approach is influenced by the Marxist interpretation of the world, and also by the Critical theory of 'Frankfurt School'. His criticism of consumerism, rationalism, and commodification is obviously in this direction. Moreover, his stress on that architects who resist the 'media' and its culture of 'stardom' and remain marginal characters, shows his avoidance of current tendencies.

On the other hand, he refers to the ideas of Heidegger and this matter gives a 'phenomenological aspect' to his ideas and thought. His attention to the notion of 'space' in Heidegger and his differentiation between 'spatium' and 'raum' prepares a ground by which he highlights the 'commitment to place' and resists against the universality of the megalopolis. Although Frampton's concentration on 'tectonics' originates from his criticism of the status of architecture in commodity culture and 'scenography', and thus has a 'critical' attitude, it takes its point of departure in a *"return to the structural unit as the irreducible essence of architectural form"* (Frampton, 2002c, p.92), which is fundamentally ontological and hence considers a building as a 'thing' rather than a 'sign' in Heidegger's terminology. Moreover, his attention to the 'poetic manifestation' of structure through the act of revealing is rooted in Heidegger's idea about the original meaning of 'alethia' and 'techne'.

Thus, what gives Frampton's thought a 'phenomenological flavor' is his critical attitudes towards the world, society, modernization, consumerism, capitalism, media, image, etc. which tries to catch the ontological essences of the things instead of overwhelming the 'scenographic' aspects, based on the ideas of Heidegger, Arendt, and other philosophers of the 'Frankfurt School'. Moreover, his emphasis on the tactile and condemnation of the hegemony of sight makes him close to Pallasmaa and his 'multi-sensory architecture'. In this connection, Frampton stresses the tactility and remarks that a work of architecture must be experienced directly through the immediate participation of the body.

However, with regard to 'phenomenology' in architecture, his method of explaining and analyzing buildings based on his above mentioned presuppositions deserves attention. The matter is to what extent he presents an acceptable 'phenomenological reading' of a given building or to what degree he introduces a 'phenomenological approach' to architecture.

Regarding the analysis of a work of architecture, it can be said that Frampton presents a partial and unarticulated method. To give a somewhat clear image on my purpose, here I would like to forge the terms 'latitudinal and longitudinal methods' and state that the way Frampton analyzes buildings is latitudinal and not longitudinal. By latitudinal, I allude to the method in which a particular theme is investigated and scanned in different buildings, by means of concentrating on the supposed subject to be accentuated. This kind of analysis remains one-dimensional and unarticulated, highlights just one phenomenological point, and never leads to a somewhat comprehensive understanding of the work. At the end, the result is the studying of various presences of *one* phenomenological theme in various buildings, not the studying of various phenomenological concerns in *a* building or in various parts of a building. Thus, the building remains 'hidden' and unexplained. Moreover, the body in this method of analyses is not a corporeal body, but a disintegrated, bird-like body which flies between the buildings and suddenly descends on a special point. Obviously this matter is in contrast with his idea about the direct, bodily experience of architecture. Contrary to the latitudinal method, we need a longitudinal method which takes a multi-dimensional approach to the work of architecture, and intends to embrace all the phenomenological concerns during the analysis, considering the building and its surroundings as a whole and paying attention to the bodily movement while experiencing the building. In this way, the body is a corporeal body that experiences the building in its movement, and observes different aspects of the building.

2-5 Phenomenology in Steven Holl

2-5-1 Phenomenology as primordial experience

"There is no such thing as phenomenology, but there are indeed phenomenological problems." Wittgenstein

The phenomenological understanding of Steven Holl is rooted in the phenomenology of Merleau-Ponty. His first contact with the ideas of Merleau-Ponty dates back to 1984, in a trip across Canada, when he met a philosophy student who introduced him to the works of Merleau-Ponty. Holl states that *"I immediately connected to architecture in the writings of Merleau-Ponty. I began to read everything that I could find of his work"* (Holl, 2000, p.302). In fact, reading the works of Merleau-Ponty was a vital point in his career. He expresses that before reading the works of Merleau-Ponty he used to begin his works with typology. But the writings of Merleau-Ponty changed his opinion and he found that a project could be derived from concepts outside of architecture (Holl, 2004).

In the beginning of the 'Intertwining', Holl gives a comprehensive perspective to his phenomenological approach:

> *"Architecture can shape a lived and sensed intertwining of space and time; it can change the way we live. Phenomenology concerns the study of essences; architecture has the potential to put essences back into existence. By weaving form, space, and light, architecture can elevate the experience of daily life through the various phenomena that emerges from specific sites, programs, and architectures. On one level, an idea-force drives architecture; on another, structure, material space, color, light, and shadow intertwine in the fabrication of architecture. When we move through space with a twist and turn of the head, mysteries of gradually unfolding fields of overlapping perspectives are charged with a range of light – from the steep shadows of bright sun to the translucence of dusk. A range of smell, sound, and material – from hard stone and steel to the free billowing of silk – returns us to primordial experiences framing and penetrating our everyday lives"* (Holl, 1996, p.11).

Thus, he relates phenomenology to the essences, and architecture has the role of perceiving those essences and bringing them into the work of architecture in a new way, putting them back to the existence. However, the work of architecture is the fusion of

form, space, light, material, color, and shadows, i.e. an intertwining entity. Moreover, architectural spaces are perceived by moving through them, which requires experiencing them and perceiving their various dimensions. In fact, the entire body is engaged with this experience, not just the vision. All the senses help us to return to primordial experiences which affect our every day lives. According to Holl *"phenomenology is a discipline that puts essences into experience"* (Holl, 2000, p.68) and the complete perception is fulfilled through perceiving the smell, texture, taste, and temperature of materials and details. In this way, phenomenology in architecture deals with the sensory attributes of materials and the haptic realm, and intensifies them.

In this connection, Holl assigns a pre-theoretical ground for phenomenological understanding of architecture. He believes that the experience of phenomena, i.e. the sensations in space and time, provides a 'pre-theoretical' and 'pre-logical' foundation for architecture and is based on a suspension of a priori thought. Phenomenology, he claims, encourages us to walk through the space and experience it, touch it, listen to it, etc. It awakens us to the importance of the lived experience and *"relies on perception of pre-existing conditions"* (Holl, 1994d, p.21). Phenomenology as the true seeing of the things *"requires slipping into a world below the everyday neurosis of the functioning world. An underground city for which we have keys without locks, it is full of mysteries"* (Ibid.).

It is because of this matter that Holl believes in the open vocabulary of modern architecture and talks about the pro-elements of architecture which come before the site and even culture, as a tangible vocabulary of the elements of architecture. Thus, *"There are elements that are transcultural and transtemporal, common to the ancient architecture of Kyoto and Rome. These elements are fundamental geometric precepts common to ancient Egypt and high Gothic, to twentieth-century rationalism and expressionism"* (Holl, 1989, p.11). Accordingly, in the study of the composition of architecture, there are inevitable limits that define it with each circumstance and site.

In this direction, Holl believes in 'phenomenal architecture'. Architecture, according to him, must remain experimental and open to continuous, new experiences: *"In the face of tremendous conservative forces that constantly push it [architecture] towards the already proven, already built, and already thought, architecture must explore the not-yet felt"* (Holl, 1996, p.16). Through 'phenomenal architecture', Holl intends to explore the not-yet-worked-over. This architecture, based on phenomenal experience (touch-vision)

is not only architecture of feeling, but an intertwining of subjective-objective. Thus, according to the reflective capacities of phenomenology, *"The seer and the architectural space were no longer opposites; the horizon includes the seer"* (Holl, 2000, p.302).

2-5-2 Inner perception, outer perception

In 'Questions of Perception', Holl talks more about the way we perceive architecture and its particularities. He states that in a true perception, we should open ourselves to it, transcend the mundane duties of everyday life to catch the inner aspects of the life as the origin of the intensity of the world, and access to a mode of solitude that enables us to penetrate the secret around us. In solitude, we are free of the ordinary affairs, commercial attentions and routine desires.

Moreover, he mentions that in order to advance towards the existential experiences, we must go beyond the omnipresent veil of the mass media, and *"resist the calculated distractions which can deplete both psyche and spirit"* (Holl, 1994a, p.40). In an era which replaces multinational identities with specificities of local cultures, in which current, overloading information and an increasing supply of new technologies deprive life from natural phenomena, *"Architecture, with its silent spatiality and tactile materiality, can reintroduce essential, intrinsic meanings and values to human experience"* (Holl, 1996, p.11).

In this regard, architecture, among other arts, is more fully engaged with the immediacy of our sensory perception. In an architectural experience, unlike other kinds of art which are able to provoke only some of the senses, all the senses participate, and thus *"the building speaks through the silence of perceptual phenomena"* (Holl, 1994a, p.40).

According to Holl, Brentano believes in two kinds of perception: 'inner perception' which deals with the mental phenomena and is intentional, and 'outer perception' which evolves physical phenomena. Holl discusses that through perceiving, we do not stop in physical-spatial perception, but need to understand the motivations behind it. Thus, there is a duality based on the interplay between objective and subjective, or feeling and thought. Therefore, *"The challenge for architecture is to stimulate both inner and outer perception; to heighten phenomenal experience while simultaneously expressing meaning; and to develop this duality in response to the particularities of site and circumstance"* (Ibid., p.42).

In this direction, Holl believes that new buildings intend to proclaim themselves by a lot of bug moves, but when we go inside we find that it is less than what appeared on the outside. In other words, they cry out to attract our attention and affect our vision strongly from outside, but the interior is disappointing and there is no poetic detail at all. He calls this kind of building 'broad brush' (Holl, 2006, p.95). Accordingly, a good architecture is that architecture which is more when we go inside the building than outside.

2-5-3 Anchoring, towards the third condition

Holl expresses that architecture is fundamentally linked to situations. However, this situation, or site, is not merely the physical implications, but the fusion of it and metaphysical ones. In other words, a building goes beyond the functional aspects, circulation, sun angle, etc. by fusing with a place and gathering the meaning of a situation. *"Architecture and site should have an experiential connection, a metaphysical link, a poetic link"* (Holl, 1989, p.9).

However, the result of the successful fusion of building and situation is a new condition, the 'third condition'. This third condition, which carries both denotations and connotations, is a unique situation. Hence, Holl claims that every building has a site, just a site, its own site. Every building has its unique situation in which its intentions are collected.

The interdependence of the site and architecture is the authentic issue of the architecture since the beginning. Holl believes that in the past this connection used to be done unconsciously, and through using local materials and craft, and by association of the landscape with events of history and myth. However, *"Today the link between site and architecture must be found in new ways, which are part of a constructive transformation in modern life"* (Ibid.).

The third condition leads to a relative space, rather than universal space, and denotes to specificities, rather than generality. In other words, the third condition is strongly rooted in its unique situation which makes it distinguishable, and is connected to the special features of the site. Thus, *"architecture and site are phenomenologically linked"* (Ibid.).

2-5-4 Enmeshing

Holl believes that the perception of architecture is rooted in an enmeshed experience as the result of the merging of the object and the field. Thus, in architecture, the synthesis of changing back- middle- and foreground leads to an intertwining perception, a 'complete perception' like the term 'in-between' in Meleau-Ponty's thought, which is a ground on which it is possible to bring the things together (Holl, 1994a, p.45). He explains that *"When we sit at a desk in a room by a window, the distant view, light from the window, material on the floor, wood on the desk, and the near eraser in hand all begin to merge. This overlap is crucial to the creation of an intertwining space. We must consider space, light, color, geometry, detail, and material in an intertwining continuum… Ultimately, we cannot separate perception into geometries, activities, and sensations"* (Holl, 1996, p.12). Therefore, in architectural perception we are surrounded in architecture, and the whole body responds to the situation. The entire surroundings merge into a 'whole' and become united. We can study all the elements individually, but at the end, we have an intertwining perception.

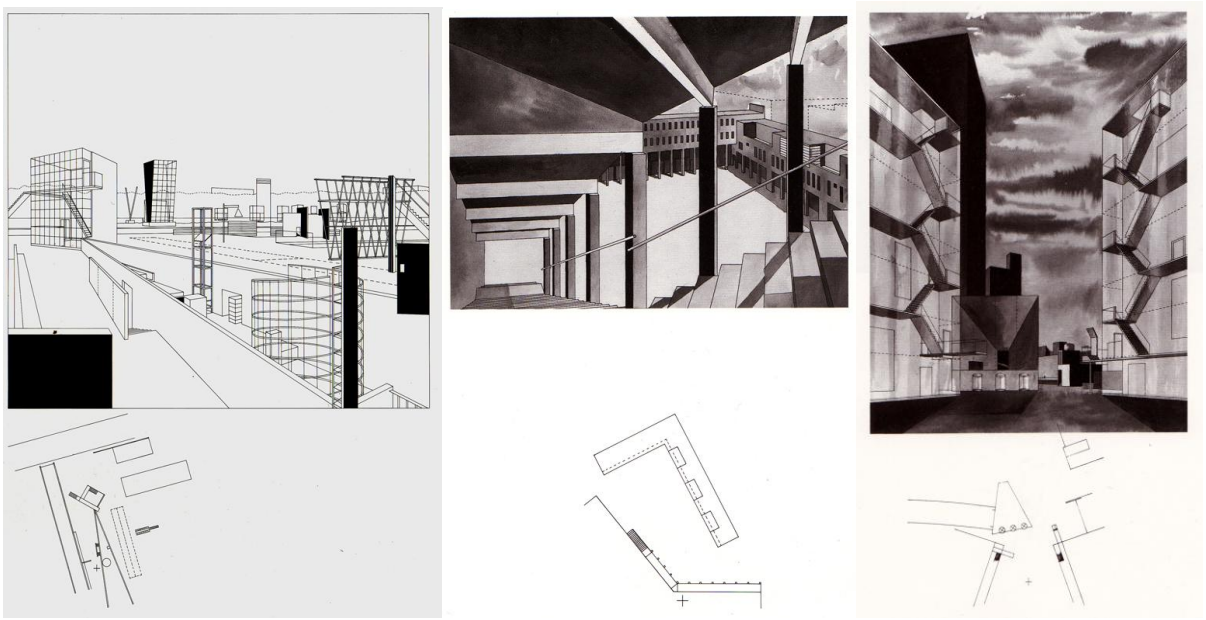
2-5-5 Pespectival space, body in movement (Parallax)

Holl remarks that a city is perceived through the movement of the body and a network of overlapping perspectives. In this movement, various vistas open and close, the spaces, buildings, windows, walls, and colors all intertwine. This always-changing visually tectonic landscape is called 'parallax'. Parallax is in fact the change of the angular position of two stationary points relative to each other as seen by an observer, caused by the motion of an observer. Holl uses this term to explain the altering character of spaces not only on a macro level, but also on a micro level. In the case of a house, he explains that: *"The house is not an object; it is experienced in a dynamic relationship with the terrain, the angle of approach, the sky, and light, with focus on internal axes of movement… Even in a small house we can experience an exhilaration of overlapping perspectives while interlocked in a web of relationships with movement, parallax, and light"* (Holl, 2007a, p.16).

In a city, Holl remarks, the spatial experience consists of open-ended overlapping perspectives. Actually, this perspectival fragmented experience is incomplete; however,

it is a different kind of investigation than the bird's eye view of the modern architects and planners and is rooted in partial views through urban settings.

►In 'Milan Porta Vittoria' project of 1986, Holl utilizes *"a series of partial-view perspectives, which were drawn a priori and cast backwards into plan fragments. These fragments were later assembled into a 'whole' urban plan, according to a concept of centrifugal movement from heavy to light in reverse of the sprawl tendency of the current city"* (Holl, 1994b, p.49). [3]



30-32. Steven Holl, Milan Porta Vittoria, Partial view perspectives

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2-5-6 Gravity, material, and haptic realm

Holl argues that in architecture, the force of gravity is inevitable. We should not leave weightiness with lightness. The constant challenge between heaviness and lightness gives the space glory and vigour. In fact, our perception of architectural space is strongly rooted in the sensed mass. Holl believes in the materiality of a work of architecture and states that an architectural idea should consist of a material component, not a mere conceptual theme. *"It is a shame to see a building that has a strong concept but no*

[3] Harries considers this project from another view point. He stresses that we strongly need the creation of festal places where individuals come together and affirm themselves as members of the community. *"The highest function of architecture remains what it has always been: to invite such festivals"* (Harries, 1997, p.365). In this regard he points out that 'Porta Vittoria' as a utopian project *"suggests possibilities of introducing into the context of the modern city theatrical and festal spaces, punctuated by works of architecture that, lacking authority and responsible to no one, are gently revolutionary and let us dream of utopia"* (Ibid., p.367).

material component. With interiors composed of sheet rock and acoustical tiles, the experience falls flat. Materiality has the potential to profoundly affect the experience of space… One of the urgent missions for architects and city planners today is this task of awakening the senses" (Holl, 2004, pp.18-19). Therefore, *"A phenomenal architecture calls for both the stone and the feather… Architecture's materiality is likewise conveyed via the structure and material of optic and haptic spatial experience"* (Holl, 1996, p.14).

According to Holl, the experience of material is related to all the senses, not just the visual, but also the tactile, aural, and olfactory. He states that *"perhaps no other realm more directly engages multiple phenomena and sensory experience than haptic realm"* (Ibid., p.16). Holl argues about the current situation of production of materials by industrial methods. Architectural products affected by commercial and industrial forces are going to be more and more synthetic and thus lose their true substantiality. *"Wooden casement windows are delivered with weatherproof plastic vinyl coverings, tiles are glazed with colored synthetic coatings, wood grain is simulated. Materials lose their three-dimensional textures and are reduced to flat, superficial images. The sense of touch is diminished through these commercial industrial methods, and the essence of material and detail is displaced"* (Holl, 1995, p.188). However, Holl believes in a mediatory way in this connection. He states that although the sense of touch may be dulled or cancelled by these methods, there could be some possibilities and means that not only do not loose the special properties of the materials, but enhance them. Therefore, various meanings like sandblasting, bending, acid oxidization, etc. could open new possibilities for finished details.

Holl pays attention to the various manifestations of materials in different situations and occasions regarding the time and place, remarking that various materials carry various feelings and effects. *"The transformation of material, either through the passage of time, use, or erosion, articulates a moment in process. Materials record sun, wind, rain, heat, and cold in a language of discoloration, rust, tarnish, and warping. As a testament to histories of use and misuse, time is legible in the state of this transformation. It compresses history present and future into an essential moment"* (Ibid., p.188). New materials, because of the new technological developments, have created new possibilities for architects. The texture, color, and shape of the materials give special impression; for example, *"materials that bear the marks of aging carry the message of time"* (Holl, 2000, p.75).

2-5-7 Phenomenal zones

In ‘Phenomenal Zones’ (1994), Steven Holl intends to describe basic phenomenological concerns and the way he utilizes them in his projects and designs. These themes play an important role during the first stages of drawing, and mostly are the departure point in finding and developing a concept and idea.

Of color

Holl talks about the phenomenology of color which is rooted in the variety of the reflections in various surfaces and materials. Moreover, the situation, climate, and culture are very vital in the perception of color. Different people have different feelings about the different conditions of light reflected in different climates on different surfaces and textures.

33. Steven Holl, D.E. Shaw, interior

►In ‘D.E. Shaw’ in New York, 1991, Holl uses the concept of ‘projected color’ in the design. Sunlight enters behind the walls into the space and mix with the colors projected from the unseen surfaces. Thus, the projected colors vary in saturation with the intensity of the sunlight on a given day and lead to a fluid space.

Of light and shadow

“My favorite material is light. Without light, space remains in oblivion. Light’s myriad sources, its conditions of shadow and shade, and its opacity, transparency, translucency, reflection, and refraction intertwine to define or redefine space. Light makes space uncertain. What a pool of yellow light does to a simple volume, or what a paraboloid of shadow does to a bone-white wall – these comprise the transcendental realm of the

phenomena of architecture" (Holl, 2003, p.27). Holl takes a very delicate attitude towards the presence and absence of the light in architectural space, and it plays a vital role in his architectural investigations and studies, so that in different projects, light is the inspiration source. He intends to catch the 'thingness' of the light, the essence of the light, as a very phenomenal entity. *"There is a 'thingness' to light that one cannot form with one's hands. Light is not verbal; we need images, we need spaces. A new field of vision is opening to the pressure of light… the speed of shadow"* (Holl, 2000, p.139).

On the other hand, light is perceived in contrast to darkness, so that to capture the light we need first understand the darkness. *"With as much attention to darkness and to the contrasting secrets of light and dark, we engage in a metaphysics of light. Night's darkness evokes a connection to Dionysian archetypes and mysteries, while the bright light of day is Apollonian, exuberant, and unconcealed"* (Holl, 1996, p.11).

►In 'Kiasma', the Museum of Contemporary Art (1992-98) natural light penetrates into the interior in different ways because of the curving section of the building and leads to variant interior spaces.

34. Steven Holl, Kiasma, exterior

35. Steven Holl, Kiasma, interior

►The lobby of 'Cranbrook Institute of Science' (1992-99) forms a 'Light Laboratory' in which the wall is composed of many types of glasses that exhibit different phenomena by casting light into the white plaster walls and ceiling.

36. Steven Holl, Cranbrook Institute, lobby

►In the ‘Chapel of St. Ignatius’ (1994-1977) the main concept is ‘Different Lights’, which is presented as ‘Seven Bottles of Light in a Stone Box’. Within the space, a baffle with its back side having bright color is constructed opposite the large window of each bottle, so that the reflected sunshine can be seen from interior.

37. Steven Holl, Chapel of St. Ignatius

38. Steven Holl, Chapel of St. Ignatius, Bottle of Light

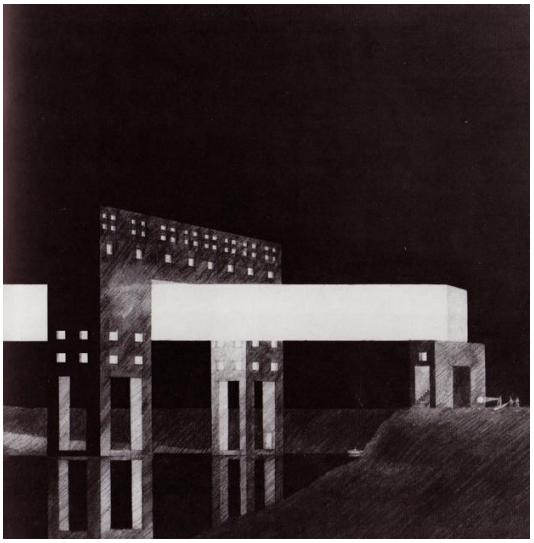
39. Steven Holl, Belkowitz House

►In the ‘Belkowitz House’ (1984-88) linear shadows increase the expression of the architecture. The shadows of the south elevation, a linear array set away from the exterior wall, change during the day according the sunlight and make the time of the day perceivable.

Spatiality of night

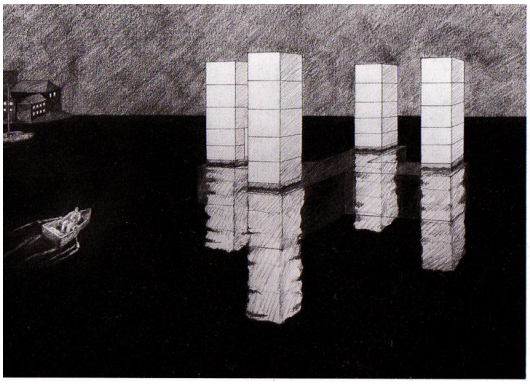
Using a chemical term, Holl talks about the viscosity of the spaces. For instance, the viscosity of night space has a density which is unique to every city. Therefore, we can talk about the Tokyo night, Manhattan night and Amsterdam night. The viscosity of spaces determines the fluidity of spaces and not only leads to visual fluidity, but also has psychological implications. Thus, *“Architecture can define fluid movement by determining daytime and nighttime viscosities of light and shadow”* (Ibid., p.13).

In this connection, Holl states that the sudden change of the quantity of night light in the twentieth century altered our perception of the cityscape deeply. For example, Holl argues that approaching the cities at night by air provides a completely different and new sensation of the city space. *"To shape this light is to give new dimensions to the urban experience"* (Holl, 1994b, p.69). This fact is more important in the cities where the night time is longer than the day time.



40. Steven Holl, Gymnasium-Bridge Project

►In the 'Gymnasium-Bridge' project (1977), the interior lighting produces a glowing effect and makes the axis and the pathway below the bridge luminous.



41. Steven Holl, Sokoloy Retreat

►In the 'Sokolov Retreat' (1976) the night effect is considered an important point.

Water: a phenomenal lens

Holl considers water as a 'phenomenal lens' with the power of reflection, spatial reversal, refraction, and the transformation of rays of light. The power of water is mostly forgotten because of the current urban constructions which do not allow us to be in touch with the natural phenomena.

In ‘Fukuoka Housing’ by Holl the ‘void space’ as the water garden is the scene of the presence of the dancing liquid sunlight, by which the patterns of the moving water are projected on the undersides of ceilings and soffits. Thus, the void spaces become a ‘phenomenal lens’ in which *“a fresh rain is immediately evident in ripples on the void space water courts. The wind changes the pattern of the reflections depending on its intensity. Clouds pass overhead and likewise pass through the mirror bottom voids”* (Ibid., p.83). Therefore, the watercourt brings the sky, the clouds, and the rain into the heart of the building, and plays a ‘gathering’ role by which various surrounding phenomena come together.

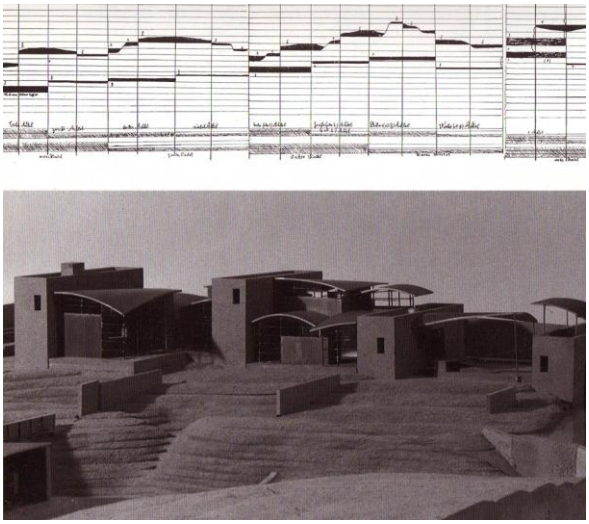
42. Steven Holl, Fukuoka Housing, watercourt

►In the heart of the ‘Cranbrook Institute of Science’ (1992-99) there is a ‘Science Garden’ which exhibits the scientific phenomena in the open air. Within this garden is the ‘Story of Water’ in three states, liquid, solid and vapor exhibited in three features: the ‘Flow Pool’, the ‘House of Ice’ and the ‘House of Vapour’.

43. Steven Holl, Cranbrook Instiute of Science,House of Vapour

Of sound

Holl argues that in the perception of space we should not rely simply on the visual, but shift our attention to how it is shaped by resonant sounds, vibrations of materials, and texture. Every city, for instance, has it own ‘sound space’, derived from its activities and spatial map of the city’s geometry.



►Holl mentions that there are some graphic similarities between the architectural notations – plans sections, axonometrics, etc.- and musical notations. In the 'Stretto house', he refers to a particular piece of music by Bela Battrock and uses it in designing the house.

44. Steven Holl, Stretto house

Detail and touch

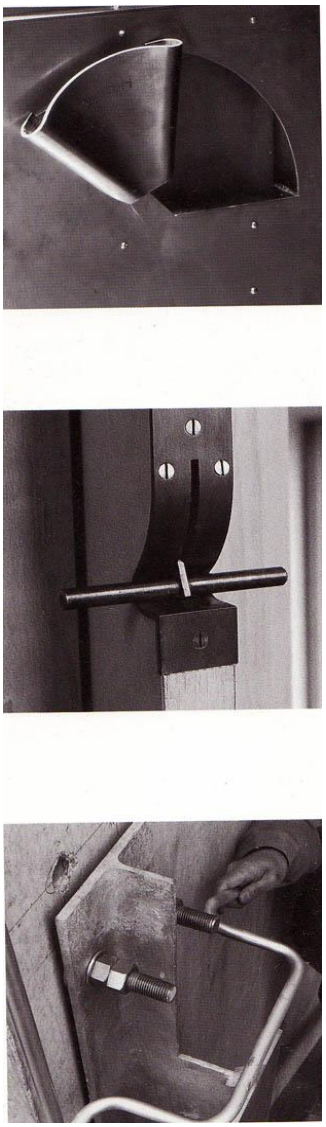
According to Holl, the haptic realm in architecture is related to the sense of touch. This realm is closely linked to the details and materiality of the work: *"When the materiality of the details forming an architectural space become evident, the haptic realm is opened up. Sensory experience is intensified; psychological dimensions are engaged"* (Ibid., p.91).

Lived time

Holl talks about the 'lived time' in contrast to the modern linear concept of time which is the result of the temporal fragmentation of modern life. He refers to the idea of 'duration' introduced by Henri Bergson as 'multiplicity of secession, fusion, and organization' and asserts that *"an architectural space forms the frame of measure for 'lived time'"* (Garofalo, 2003, p.74).

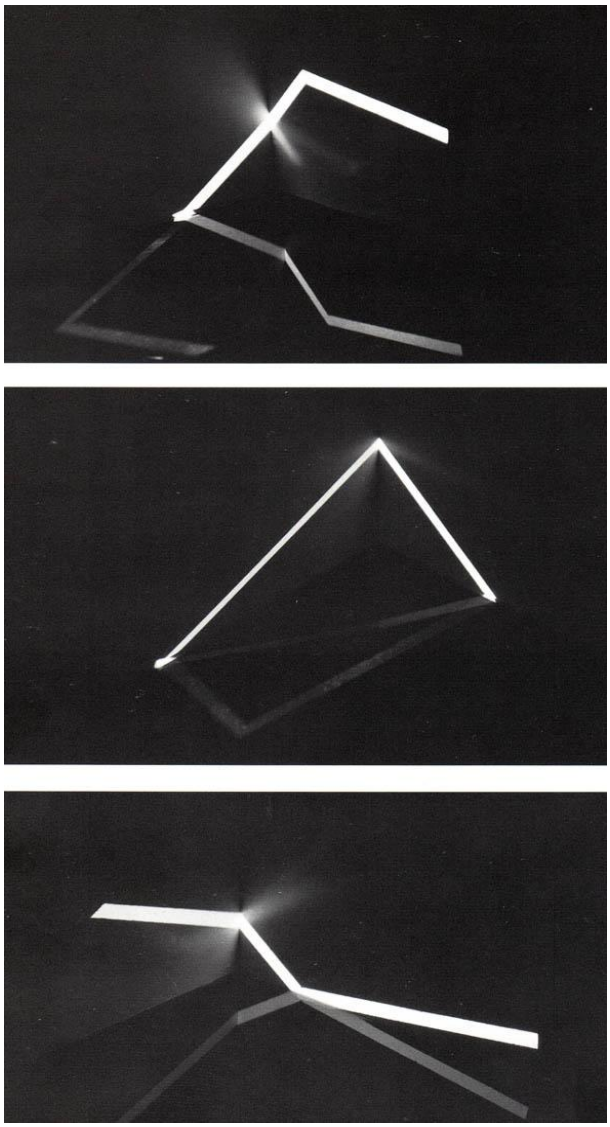
On the other hand, Holl argues that the current attitudes towards conservation of the past through stimulating it are very superficial and avoids the existential burden of time. He says that *"We are not merely of our time, we are our time"* (Holl, 1994d, p.28), and states that architects should not ignore the implications of time which are the result of new conditions and developments. However, there should be a resistance against the current commercial attitudes in making a similar monotonous world. Though a global movement tends to connect all the places and cultures in a continuous time-place fusion,

the opposite one focuses on the local cultures and places. Thus, *"a new architecture must be formed that is simultaneously aligned with transcultural continuity and with a poetic expression of individual situation and community*" (Ibid.).



45. Steven Holl, different details

►Holl is very obsessied with the details, and understands it as the essential manifestation of the materiality.



46. Steven Holl, Palazzo del Cinema Project

►In the 'Palazzo del Cinema' project (1990), time is considered as the analogue between architecture and cinema. In the 'cubic pantheon', passing time is measured and observed in a precise strip of sunlight which makes various reflections.

Phenomenal zones, perceptual essences

Holl argues that all the 'phenomenal zones' are gathered as various parts in a 'whole' more substantial than any of the parts. This gathering occurs through an organizing idea or a driving concept. Thus, an attitude based on the above mentioned themes, *"could take architecture beyond neo-modernities and post-modernities into a realm where ideas have no boundaries – and the final measure of architecture lies in its perceptual essences, changing the experience of our lives"* (Holl, 1994b, p.119).

2-5-8 Phenomenology in praxis, a critical review

Obviously, Holl as an architect intends to understand phenomenology as a source for his 'making architecture', looking at the architectural questions, rather than a ground for establishing a kind of theory in architecture. In this respect, as he acknowledges it, he used to start his works from 'typology', easily seen in 'Alphabetic City' (1987). *"I started my career at the end of the Italian Rationalist movement and, in my early research, we catalogued building types, which were documented in books like* The Alphabetical City *and* Urban and Rural House Types in North America*"* (Holl, 2007b, p.105). However, the works of Merleau-Ponty led him to this point that architectural concepts can be established from the architecture. In fact, relating phenomenology to the multisensory experience, by which all the senses participate in perception, condemning the primacy of the vision in perception of space, the idea of intertwining space which synthesizes all the fields during the perception of the space, the notion of 'parallax' and the importance of the body and movement in experiencing the surroundings and the perspectival space, are all Merleau-Pontean concepts. Thus, it is safe to state that Holl establishes his understanding of phenomenology based on the ideas of Merleau-Ponty, rather than other philosophers.

Therefore, Holl's referring to Merleau-Ponty and his ideas should be studied in this respect, that is, concerning phenomenological themes as an inspiration source for his projects. In this regard, phenomenology in Holl possesses a practical attribute by which he wants to embody the 'phenomenal themes' and established 'phenomenology in praxis.' It is because of this approach that in 'phenomenal zones' he studies various phenomenal themes and, after a short explanation, directly alludes to his projects and the

way he deals with them as the point of departure to reach in a ‘limited concept’ in order to presenting them within the space.

The idea of ‘limited concept’ should be interpreted in this direction. Holl argues that ‘limited concepts’ are fundamentally unique for each site and circumstance and *“instead of a philosophy about architecture, they lead to architecture that embodies philosophy”* (Holl, 2000, p.346). To embody philosophy or phenomenology is the basic intention of Holl concerning his interest in it. In this direction, Frampton states that *“Holl’s need to integrate the conceptual level of his work with a phenomenological experience of its presence. The phenomenological for Holl amplifies and transcends in diverse ways the ideational. Thus, while he strives for a more open architectural language, he also searches, simultaneously, for a close phenomenological/typological relationship; their conjunction is posited as an analogue for our experience of nature”* (Frampton, 1989a, p.8).

In brief, if we consider Norberg-Schulz, Pallasmaa, and Frampton as the possible interpretation of phenomenology in ‘theory’ of architecture, the case of Holl announces the potentiality of ‘phenomenology’ in ‘practice’. Thus, phenomenology as the ‘mere’ philosophical questions ascends towards the ‘phenomenological grounds’ in ‘theory of architecture’ and arises to the level of ‘phenomenal zones’ in ‘practice of architecture’. This fact reveals the ‘hidden’, ‘not-yet-thought’, and ‘not-yet-revealed’ capacities of ‘phenomenology’ in both ‘theory’ and ‘practice’ of architecture.

2-6 The problem of phenomenology in architecture: an inarticulate and fragmental interpretation

As far as phenomenology in philosophy is concerned, there are various understandings of phenomenology, its characteristics, and intentions, so that it never appeared as a set of dogmas nor sedimented into a system. As Spiegelberg puts it *"There are as many phenomenologies as there are phenomenologists"* (Spiegelberg, 1982, p.xxviii). In other words, phenomenologists employ phenomenology as they need it, and adopt it to their way of thinking. In this regard Moran says that: *"the philosophers who in some sense identified with the practice of phenomenology are extraordinarily diverse in their interest, in their interpretation of the central issues of phenomenology, in their application of what they understood to be the phenomenological method, and their development of what they took to be the phenomenological programme for the future of philosophy"* (Moran, 2000, p.3).

On the other hand, Spiegelberg argues that there is no such a thing as a system or school in phenomenology. It never gains an exact systematic structure or body in its philosophical meaning. Although he finds the term 'circle' (Kreis) an appropriate term for describing the unclear and loose state of phenomenology, he refers to it as a 'movement'. In the field of architecture, the question is what is the state of phenomenology in architecture? Is it a 'school', a 'circle', a 'movement', an 'approach', etc.?

In the case of architecture, it seems that phenomenology is not a school. In both philosophy and architecture, there is no systematic and exact body of knowledge concentrated on phenomenology. Schools in every discipline point to a group of persons who have a precise doctrine on the subject and there are far more similarities than differences, so that we can somehow find a clear frame and layout in it. For instance, critical attitudes towards capitalism, positivism, Enlightenment, etc. in the 'Frankfurt School' based on Marxist doctrines convince us to call them a 'school'. But, considering the status of phenomenology in architecture, because of the variety of interests and expectations, and because of the lack of any intention to find a clear and precise ground for their investigations, it appears hard to talk about a 'school of phenomenology in architecture'.

Phenomenology in architecture is not a circle either. There must be enough common concerns for the members of a circle to provoke them to come together, formulate their intentions, and finally propose a comprehensive body of knowledge. In architecture, although we may find some common concerns, they are not the result of collaborative investigations and studies to propose a systematic doctrine. In other words, phenomenology in architecture is more the result of common concerns in various persons, than of persons of a group around common concerns. Different persons consider phenomenology in philosophy to find a departure point for their interpretations of architecture or their making architecture, but never try to establish a 'circle'. For example, the book 'Questions of Perception, Phenomenology of Architecture' (1994) presents some key texts and projects concerning phenomenology in architecture. Alberto Perez-Gomez as a theoretician, Juhani Pallasmaa as an architect and theoretician, and Steven Holl as an architect present their understanding of phenomenology in different ways, though with considerable common themes and concerns. However, we hardly have a feeling of a circle at all.

In addition, it appears controversial to call the status of phenomenology in architecture as a 'movement'—though in the case of phenomenology in philosophy Spiegelberg believes in it. In philosophy, Spiegelberg says, phenomenology is a moving, like a stream, with a common point of departure, but with different destinations, directions, and speeds (Ibid., pp.1-2). The strength and influence of phenomenology in philosophy and its range of affection and interaction from one side, and its continuous dialogue with other disciplines on the other side convinces us to consider it as a movement, but in architecture it lacks the same influence and strength as in philosophy.

Let's compare this with the 'modern movement' in architecture. We refer to modernist architecture as part of the 'modern movement' and by movement, we point to its generality, impact, influence, and presence in architecture of that time. The modern movement was so strong and powerful that it became the leader of contemporary architectural discourse, influenced architecture deeply in both theory and practice, gave a new orientation to it, and presented a new definition and understanding of basic architectural themes. Following tendencies and movements, such as post-modernism, high-tech, deconstruction, and folding, could not free themselves from the trap of modernism—whether as follower or critic. This is not valid in the case of phenomenology in architecture. In the theory of architecture, we have a considerable

body of work on phenomenology in architecture — including books, essays, dissertations, projects, conferences, etc.— but the matter is that it appears incapable of transforming to an effective movement.

In my opinion, it is safer to call the state of phenomenology in architecture a 'discourse', a developing and ongoing discourse that is based on investigations and studies that have common concerns and intentions, but aim at various directions and destinations. Thus, we can gather all the phenomenological-based attitudes and approaches to architecture under the label of 'phenomenological discourse in architecture'. By discourse, I mean that phenomenology in architecture has presented a considerable body and set of discussions in both theory and practice, and all the productions in this regard form a live 'discourse' which possesses common concerns and themes in relation to basic architectural questions such as place, space, perception, movement, body, nature, sense, etc.

The phenomenological discourse, however, is not a product, but a process; it is an ongoing discourse. It may be—and can be—raised to the level of a strong movement, a rigorous circle, or even an effective 'school', but till then it should be more and more enriched, developed and organized. At the same time, a critical reading is needed to evaluate the produced literature, put it in a continuous discussion with other tendencies, and improve its shortcomings and problems to transform phenomenological discourse to a self-critical and creative discourse. This inquiry is intended to move in this direction.

A review of the previously discussed phenomenologists reveals that, from a general and overall view, phenomenological discourse in architecture is mainly influenced by two major philosophers: Martin Heidegger and Maurice Merleau-Ponty.[4] This is true concerning our case studies. Norberg-Schultz is obviously Heideggerean. Pallasmaa is more Merleau-Potean. Frampton is deeply influenced by the critical thinking of the

[4] Contribution of other philosophers and phenomenologists like Gaston Bachelard and Otto Friedrich Bollnow should not be underestimated. Their texts and ideas have been studied and used extensively by architects and architectural theoreticians. Bachelard's psychological-existential attitude towards House in 'the poetics of space' (1976) and Bollnow's anthropological approach towards space and dwelling in 'Mensch und Raum' (1963) have been a powerful support for phenomenological discourse in architecture. However, the lack of an English translation of 'Mensch und Raum' by Bollnow has limited its domain of influence to German speaking countries. To study about the contribution of Bachelard and Bollnow to phenomenological discourse see: (Eduard Führ, 2000a).

Frankfurt School; however, his understanding of architecture is explicitly Heideggerean. Holl is an architect who owes essentially to Merleau-Ponty. [5]

While Heidegger's ideas on dwelling, place, and space grant an ontological character to architectural themes, Merleau-Ponty's thought on perception, body and senses present a concrete and practical ethos to them. Other architectural phenomenologists are not exceptions. For example, the architectural thought of Karsten Harries is indebted to Heidegger; *"Heidegger has presided over much of my thinking, especially my thinking on architecture and on space"*.[6] As a geographer, David Seamon utilizes phenomenological ideas in order to concentrate on the nature of environmental behaviour and experience. He explains that *"The phenomenological perspective I represent is ... a way of phenomenology developed by such thinkers as Martin Heidegger and Maurice Merleau-Ponty that moves away from phenomenological founder Edmund Husserl's focus on pure intellectual consciousness"* (Seamon, 2007). In this regard, his emphasis on life-world (Seamon, 2000) and belonging (Seamon, 1990) are Heideggerean, but his idea of 'body-subject' as *"the lived ability of the body to move intelligently"* (Seamon, 2007) and *"the inherent capacity of the body to direct behaviors of the person intelligently"* (Seamon, 1980, p.155) has been borrowed from Merleau-Ponty (Seamon, 1979; 1980; 2007). Alberto Perez-Gomez refers to Heidegger and his follower Hans-Georg Gadamer in his phenomenological discussions.

Thus, we can refer to the state of phenomenology in architecture as a 'phenomenological discourse', an ongoing discourse which concerns our existential moods and being-in-the-world. As long as we human beings live, this discourse remains vivid and alive. Using the idea of Karsten Harries, we can say that the phenomenological discourse of architecture oscillates between the fundamental oppositions of a future shaped by the dreams of freedom and a future that would allow us to come to home, opposition between open space and particular place, between Fernweh and Heimweh. *"The opposition of Fernweh and Heimweh, centrifugal and centripetal longing, is constitutive of human being: in all of us a longing to journey, literally and metaphorically, beyond what is all too comfortable and familiar, challenges and is challenged by nostalgia, a longing to finally settle down and call some place home"* (Harries, 2006, pp.75-76).

[5] I have separately discussed on the departure point and philosophical ground of each of them in last sections.

[6] Karsten Harries has remarked this matter in an e-mail sent to me in response to my contribution to the Festschrift - special issue of 'cloud-cuckoo-Land' (2007) vol.12, no. 1.

In this regard, Harries draws a vivid image of the story of phenomenological concerns, and gives pointers to the future state of phenomenological discourse, a challenging and vivid status that should be neither resolved, nor elided, but respected and preserved by 'phenomenological discourse in architecture'.

> *"For some time now phenomenologists, following Aristotle and Heidegger, have insisted on a certain priority of place over space. They could point to the way our being is essentially a being-in-the world. To be in the world is to be placed, placed by the body, here and now, at this time, on this earth and under this sky. Such placement brings with it a certain orientation: up and down, right and left, front and back carry meanings not captured by x, y, and z axes of Euclidean space. There is a sense in which our body provides us with a natural, if moving, center. And it is not only our body that places us. We can also speak of our spiritual situation. A specific history has provided every one of us with an orientation that orders our possibilities.*
>
> *But the orientation provided by our bodies and histories is challenged ever more insistently by our essential mobility, where I am thinking not only or even primarily of the possibility of literally moving from this place to another, but of a spiritual mobility that is inseparable from our freedom. Freedom demands open space. But we also must be able to wrest place from space if there is to be an authentic dwelling or for that matter a pursuit of truth that can claim objectivity. It is in this need that both architecture and the architectural metaphors of philosophy have their origin. The antinomy that joins place and space will not be resolved. Not should it be resolved. And architecture, too, should affirm and seek to embody it"* (Harries, 2006, pp.84-85).

■

Our discussions on the phenomenological discourse in both philosophy and architecture –especially in architecture – presented a general view on the state of phenomenology and its abilities, intentions, and achievements on one hand, but pointed to its problems and disadvantages on the other. We realized that the phenomenological discourse in architecture intends to establish a deep understanding and interpretation of architecture; however, it suffers from some problems and shortcomings. To be sure, any new effort in this discourse should consider its abilities as a departure point, but take into account its

shortcomings simultaneously to improve them. Here, I would like to categorize discussed shortcomings as follows:

2-6-1 Fragmentary and collage interpretation

Phenomenology in architecture appears as a fragmentary and collage phenomenology. What we mostly observe in phenomenological interpretation is not a comprehensive interpretation of a given work, but fragmentary interpretations of different works in order to show and illustrate a pre-supposed theme. Phenomenologists mostly try to investigate or show the importance of an intended theme by means of presenting episodic and fragmentary views to the works of architecture. In this way, a work is not interpreted as a 'whole', but as an inarticulate and disintegrated complex, and this fact leads to an episodic and fragmentary phenomenology. I referred to this method of interpretation as 'latitudinal phenomenology'; presenting 'one' supposed phenomenological concern in different works, rather than giving a comprehensive 'longitudinal interpretation' of 'a' work. At the end, we will gain an inarticulate understanding of architectural work and will not be able to have a comprehensive perception to establish an articulate 'image' of the work in our mind.

We need a longitudinal phenomenology, a phenomenology that considers the work as a whole and leads to a comprehensive interpretation in which all the phenomenological concerns – as much as possible - are questioned and participated, not merely a supposed one.

2-6-2 phenomenology from without

As I elaborated in a critique on Norberg-Schulz and his 'genius loci', phenomenological interpretation in architecture is mostly an exterior phenomenology. It mainly considers architectural work from without and pays attention to its exterior appearance, such as façade and volume. In this way, phenomenological reading remains a reading from a distance, from the gaze of an observer who stands outside of the building and takes selective views. This 'long shot' interpretation lacks any intimacy, seldom touches the elements, and does not concern details. It does not experience the interior and the interior-exterior relationship remains untouched. What is vital is the appearance of the exterior, and what remains neglected is the essence or Stimmung of the interior. Thus,

architectural work is reduced to a volume, to a cover over the interior, and all the critiques and evaluations deal with that cover.

A phenomenology from within is necessary as the supplement to phenomenology from without. True phenomenological interpretation should knock the door, enter into the interior, walk through different spaces, pay attention to the elements and details, and consider the work as a whole, that is, as mutual interaction and interdependence between interior and exterior, parts and whole, details and volumes. What is necessary is a 'close up' phenomenology.

2-6-3- Static and latitudinal phenomenology

The phenomenological interpretation of architecture appears disabled and static. It is mostly from the view of an observer who stands at some special points and considers some particular dimensions and aspects of the works. The body as an essentially moving body and perception as a fundamentally moving activity are neglected. As we saw, theoretically all the phenomenologists emphasize the role of the body in perceiving space and point to the importance of its existential directionality. They believe that a comprehensive perception is the result of the moving body and its existential concern for things. Architectural work is perceived through the moving existential body. But this matter is mostly forgotten while presenting a phenomenological interpretation of the works of architecture. The body is understood as a 'static body' *in front of the work*, not as a 'moving body' *through* the work.

Not considering the body as a moving body, it is reduced to either an omnipresent and dispersed entity, or a disabled and static one. A dispersed body is a diffused body which does not consider our bodily existence; it stands 'everywhere' not 'somewhere', and looks at 'everywhere', not 'somewhere'. But we have realized that our perception is not from the 'everywhere', but that our body is essentially situated. On the other hand, a disabled static body reduces perception to merely 'somewhere' and neglects other aspects and dimensions. It loses the 'worldliness' character of perception and thus leads to only a partial understanding.

Phenomenology in architecture should be based on the moving body. A work of architecture is perceived through our existential moving body; it walks through the

spaces and presents a lived experience. Our moving body links perception to time and leads to a comprehensive lived perception.

2-6-4 Ocularcentric perception

Generally, interpretation of architecture suffers from the supremacy of vision over other senses. Interpretation of a work is mostly a vision-based understanding and the work is interpreted merely through the eyes of the observer. The body as a whole, thus, is reduced to the mere vision, and other senses do not participate in the process of perception. We just 'see' the things and perception is equated to seeing. Therefore, perception is declined to immediate images which come to the eyes from the surroundings.

Phenomenological interpretation should be based on a multisensory experiencing. In perception, all the senses participate; we not only see, but also hear, touch, taste, and smell the space. Our perception is fundamentally multi-sensory. We need a phenomenological interpretation that surpasses the hegemony of vision, enriches the presence of the body, takes into account the lived experience, and presents a multi-sensory perception.

Thus, the phenomenological understanding of architecture fundamentally calls to a return to all the senses and questions the supremacy of vision. However, phenomenological understanding is still ocularcentric. It should deeply challenge supremacy of vision and allow other senses to participate extensively in architectural perception.

II. The Inquiry

1. The Question of Tadao Ando

We all have seen various works of Tadao Ando in architectural journals, or have visited some of them directly. We have made a voyage through his created spaces virtually or in reality. We have been attracted to his strong and clear drawings and sketches. We have found that there is something hidden in his approach to architecture which makes his architecture unique. Beyond the clear geometry of the forms and volumes, we have perceived a dormant sense imbued with emotion and sensation. What is the latent nature of his works? Why is he so mysterious? What is the benefit of studying him? In other words, why should he be read?

Tadao Ando should be read, because his careful reading might prepare us some key points and solutions in different fields and contexts for us. This fact lies in his broad and comprehensive approach to architecture and his multidimensional attitude to it. He states that the creation of space is a sophisticated process of presenting all the various aspects of architecture in the created space. In this way, space becomes not a production of a mere form or structure, but a bearer of concepts and meanings as well as requirements. He explains his comprehensive approach as *"A historical perspective on a project, an understanding of nature, climate and ethnic traditions, an understanding of the times, a vision of the future, and most of all, a will to bring all these things to bear on the problem to hand - the absence of any of these things weakens the work of architecture, yet none of these things ought to be apparent in the final work"* (Ando, 1994c, p.472).

This statement implies Ando's comprehensive and multidimensional attitude towards architecture. If he contemplates on all the themes mentioned above and tries to think on them and present them in his buildings, then the question of Ando is a multidimensional question. That is to say, when we read Ando, we confront numerous questions. In fact, Ando is not 'a' question, but 'questions' on architecture. Let's review some of them.

Ando employs a unique and independent attitude towards modernism and postmodernism. He believes in modernism and appreciates its heritage (Ando, 1982, 1989c, 1994a). At the same time, he condemns modernism for its inhumane aspects (Ando, 1986a, 1993a, 1994a, 1994c). In addition, he rejects postmodernism because of its formal and superficial approach to architecture (Ando, 1978, 1986b, 1988a, 1991c, 2002e). He wants to go beyond the current tendencies and construct a new view point by means of recovering modernism and treating its failings and blind spots (Ando, 1989b).

In this sense, his thought appears very close to the thought of Habermas (1993) and his idea of 'modernity as an incomplete project'. Therefore, the question of Ando appears as the question of modernism and postmodernism.

On the other hand, Ando stands against standardization and globalization (Ando, 1986a, 1989b, 1990b, 1994a). He believes that unification diminishes varieties and reduces everything to physical entities. Moreover, he believes that different bodies and spirits have different experiences depending on their related culture and tradition, and tries to reflect them in his designs (Ando, 1990d, 1994a, 2000a, 2002e). In this regard, the question of Ando rings the question of universalization, standardization, particularity and individuality.

In addition, Ando believes deeply in tradition and historicity. For him, architecture is a one-time thing (Ando, 1977a) and is essentially rooted in a context of history, culture, and tradition. However, he does not want to copy traditional elements in his buildings, but to re-evaluate them and give them a new meaning (Ando, 1984b, 1990d). In this way, the question of Ando is the question of tradition, identity, culture, and history. It is the question of past, present, and future. It is the question of time.

These are just some examples that show how reading Ando actually means dealing with numerous deep questions fundamentally related to 'architectural discourse'. In fact, it is impossible to deal with all the questions that arise when reading Ando. Among these are two key questions so that examining them leads us to two deep questions in the architectural discourse on one side, and necessities considering other questions on the other. Moreover, these questions are strongly related to our former discussions on phenomenology.

1-1 The question of theory and practice

Ando is an architect. It is said that the most important task of an architect is building, that is designing projects and finally realizing them. In other words, it is 'building' that makes an architect an 'architect'. Architects who do not build are mostly accused of being just 'drawers', or 'theoreticians', or 'paper architects'. These are attributes that intend to devaluate 'mere designing' and give priority to 'building'. In this regard, Ando is a 'builder' as Taki puts it (Taki. 1984, p.11), because he has realized a huge body of projects all over the world. In fact, he is one of the hard-working architects with brilliant

professional experience. As Curtis puts it, *"Ando is an architect not a philosopher and it is this special talent that guarantees his thought a certain longevity in the life of forms for he has the special capacity to translate his intentions into evocative spaces, materials and proportions that touch the observer on many levels. It is uncertain how later generations will read or interpret his work, but it seems likely that his architecture – including the body of myths and ideas behind it – will go on stirring imaginations for a long time to come"* (Curtis, 2000, pp.17-18).

However, he not only designs and builds 'buildings', but also thinks and writes in 'words'. This statement does not mean that he is a writer, nor intends to give priority to his 'words'. Moreover, we are not here to concentrate on the 'need' of architects for 'words' to write, and questioning this basic problem why architects write.

To be sure, Ando is an architect, but an architect who writes. He has produced a considerable amount of texts including books, essays, explanations, conversations, speeches, etc. He has tried to elaborate his ideas, works, and knowledge on architecture – in his broad sense – in 'words' and texts. Therefore, he is strongly related to 'theory'. It seems that there is something in 'words' that he cannot ignore or overlook it, and 'words' serve him in a different way than lines, sketches, and drawings.

Thus, Ando may appear to be a thinker, not as a philosopher, or even theoretician. He does not intend to establish a kind of 'theory' on architecture in its academic or scientific sense, but it is safe to say that he 'thinks' about architecture theoretically. He considers 'architecture' multidimensionally, and this attitude necessitates contemplating architecture multidimensionally, that is, thinking on its matters and themes from micro to macro. The variety of themes that are thought of by him, such as culture, civilization, universalization, modernism, postmodernism, tradition, culture, time, eternity, place, space, emptiness, memory, body, nature, wall, post, water, light, etc. imply his comprehensive view of architecture. He questions fundamental issues of the discipline, explains their complexity, and draws his opinion on it. In general, he writes and talks about the variety of issues in architecture, and has produced a considerable body of theoretical texts on architecture.

Therefore, it can be said that the question of Ando is the question of theory and practice. To put it in another way, the case of Ando gives us some key points concerning the mutual relationships between theory and practice.

1-2 The question of interpretation

Ando has realized numerous buildings all over the world, and his architecture has been considered by different persons, including critics, journalists, theoreticians, scholars… In this regard, his buildings have been observed from different view points. Some of them have tried to give a general explanation or an introduction to his works, like introducing new projects in magazines and journals (journalists); some of them have criticized his architecture and have discussed on its problems and shortcomings (Norberg-Schulz, 2000; Co, 1995); some of them have found his architecture as an example for their ideas and theories (Frampton, 1984, 1989b, 1991a, 2002e), and some of them have tried to go beyond his architecture and investigate its cultural, historical and traditional backgrounds (Nitschke, 1993; Rudolf, 1995). What is common to all of them is the matter of 'reading', that is, observing and understanding the work. To put in another way, his architecture has been studied and read differently, from different views. This reading includes either reading the drawings of a project, or experiencing directly the concretized spaces. To explain a real work of architecture, to read its characteristics and specialties, and to perceive it means interpretation. Interpretation implies establishing direct contact to the work and explaining the immediate experience of the space.

Thus, the question of Ando can be also the question of interpretation. To read/interpret his architecture necessitates employing a method of interpretation which is more compatible with his way of making architecture. But, the matter is that which way of 'reading' or 'interpretation' is more proper for his architecture? Which method of 'seeing' catches the basic, essential characteristics of his architecture? Which approach is more valid in his case? How can we grasp his ideas presented in the buildings?

As I will explain in 'Phenomenological concerns in Ando's theory and reflections' later (part III, section 2), Ando thinks and designs phenomenologically, and thus, the most careful and effective way to perceive his architecture is interpreting it phenomenologically. A phenomenology of his works, including his reflections and buildings, will aware us to the core of his theory and practice, and will reveal both their abilities and shortcomings. Therefore, it is safe to say that, the question of Ando might be the question of 'phenomenology'.

2. The Architects Theory and Reflections

2-1 Narrative and sub-narratives in Architecture

2-1-1 Narrative, etymology, and definitions

Derived from the Latin word ‘gnarus’ and the Proto-Indo-European root ‘gnu’, to know, ‘narrative’ came into the English via the French language and it is used in a number of specialized applications. Oxford English Dictionary defines ‘narrative’ as *“that narrates or recounts; occupied or concerned with, having the character of, narration”* (The Oxford English Dictionary, 1989, p.220).

According to the Routledge Encyclopedia of Philosophy *“narrative, in its broadest sense, is the means by which a story is told, whether fictional or not, and regardless of medium.”* (Ryan, 2005) Thus, novels, plays, historical texts, diaries, and all the newspaper and magazine articles are a kind of narrative, and deal with special events. In other words, a narrative is based on an event or a story, which is being narrated. Therefore, mathematical, physical, and legal principles are not narratives, because they do not tell a story or explain an event.

Generally speaking, *“a narrative is a semiotic construction in which a ‘speaker’, the narrator, conveys his or her views of a series of events to a listener, viewer, or reader”* (Kelly, 1998, p.328). Thus, a narrative is based on a threefold: narrator, action/event, and audience/receiver. The narrator, in fact, narrates the action through his/her words and gestures to the audience.

What happens when a narrator narrates an action to the audience/reader? Indeed, perception and reception of the narrative is based on the imagination of the audience/reader. In other words, a narrated text is not a clear and evident statement which is necessarily perceived by the reader as a fact and truth. In fact, the narrated text is perceived through the imagination in the mind of the reader, and everyone understands the action of the narrative in their own way.

It is said that the narrator is often distinct from the author. *“The narrator is a construct of the work itself, and either within the world of the story tells us what they know or believe to be true… or, alternatively, from outside that world, tells us a fictional story”*(Craiy, 1998, p.655). That is, an internal or ‘intradiegetic’ narrator, or and external

or ‘extradiagetic’ narrator, is often separate and distinguished from the author. This distinction is apparently clear in fiction, novels, and films.

Moreover, there is a considerable distinction between author and implied author. The author, as a real person, is the individual who writes the work, but the reader/audience does not necessarily perceive the true and real author, and imagines him/her in the mind. Thus, the imagined one is the implied author and is somewhat or completely different from the author.

Although narratives are often used in literature, they could be easily applied in other fields and disciplines such as film, visual arts, and also architecture. For instance, in the field of visual art, the question is how an image is able to narrate a story through its codes.

2-1-2 Narrative, metanarrative and little narrative in Lyotard

Jean-Francois Lyotard, a central figure of the postmodern movement, presents a certain definition about narrative. In his book ‘The Postmodern Condition: A Report on Knowledge’ he tries to explain the altered condition of knowledge as societies enter the so-called postindustrial age and cultures enter the postmodern age (Lyotard, 1984, p.3). In this book, he explains the current crisis in legitimation of knowledge in the second half of the 20th century.

Lyotard recounts Wittgenstein’s concept of ‘language games’ by which he means *“that each of the various categories of utterance can be defined in terms of rules specifying their properties and the uses to which they can be put”* (Ibid., p.10). Like in the game of chess, in fact, a set of rules define the properties of the pieces, and the proper way of moving them. What is more interesting for Lyotard is this matter that, according to Wittgenstein’s theory, there is no grand statement of philosophical truth, but various particular language games that allow for various ‘moves’.

In the tribal times, myths and legends used to form a narrative knowledge. In this way, the trueness of an event or an object refers to the narrative itself. In other words, a narrative not only explains, but also legitimates its criteria and content. Moreover, *“the narrator’s only claim to competence for telling the story is the fact that he has heard it himself. The current narrate gains potential access to the same authority simply by listening. It is claimed that the narrative …has been told ‘forever’”* (Ibid., p.20).

According to Lyotard, a ‘metanarrative’ or ‘grand narrative’ is a narrative about narrative, an over-arching story, which can explain, describe and comment on the validity of all other stories. That is, it is a universal or absolute set of truths which overwhelm other subjects, institutions and ideas. For example, the Enlightenment narrative of the emancipation of the man, in the guise of Marxism, acted as a metanarrative in the modern period (Ibid., p.36).

Lyotard believes that in contemporary postindustrial society and postmodern culture, *“the grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation”* (Ibid., p.37). In fact, in the postmodern period of ‘incredulity toward metanarratives’, all the great ‘-isms’ have been discredited, and don’t the power of legitimating knowledge. Thus, in the postmodern era, metanarratives are replaced by focusing on local and little narrative.

2-1-3 Architectural metanarratives

Using Lyotard’s terms, it can be said that the entire history of architecture suffers from dominant metanarratives up to the so-called postmodern era. Architecturally dominant styles, owning a special kind of order, configuration, composition, articulation, and structure, are expressions of architectural metanarratives. These metanarratives dominated the current architectural discourses and made them treat within a drawn framework and formation and create their own buildings in relation to them. Although architectural metanaratives used to employ a supposed structure and formation, they were emanated from the ruling social, philosophical, and cultural organization, so that studying an architectural work could lead us to the hidden and dormant notions within it. Metanarratives gave rise to uniformity, monotony, and integration in the architectural products and creations. All the architectural discourse used to obey these rules and norms, and the trueness and falseness was evaluated through them.

Although declension of metanarratives appeared since the emergence of Mannerism in the architectural discourse, reproduction of them could also be seen in Modern architecture as well. In fact, Mannerism intended to concentrate on the individual images and thought, and everybody proposed to transgress current norms, but this transgression was not too radical and basic to transform into a language with new ruling grammar and

vocabulary, and remained as an accent and speech. In other words, Mannerism was a speech within the current architectural language.

However, the reign of architectural metanarratives continued and trapped the Modern Movement. To understand how the Modern Movement acted as a metanaartive, and to distinguish its elements and components, we have to review one of its founders, Le Corbusier, and pay attention to his words reflected in 'Towards A New Architecture' which is considered as the manifest of modern architecture. Slogans and ideals presented in this text clearly portray its rules, norms, and also ambitions. Let's listen to some of them:

- Primary forms are beautiful forms because they can be clearly appreciated (Corbusier, 2001, p.2).
- The great problems of modern construction must have a geometrical solution (Ibid.).
- A great epoch has begun. There exists a new spirit. 'Styles' are a lie (Ibid., p.3).
- The house is a machine for living in (Ibid., p.4).
- We must aim at the fixing of standards in order to face the problem of perfection…. Architecture operates in accordance with standards. Standards are a matter of logic (Ibid., p.4).
- Architecture deals with quantities (Ibid., p.5).
- We must create the mass-production spirit. The spirit of constructing mass-production houses. The spirit of living in mass-production houses (Ibid., p.6).

These expressions show that concepts such as primary forms, international style, standardization, mass production, and so on, which all intend to dominate architectural discourse as distinct, true and determined rules, standards, and norms, constructed metanarratives of modern architecture. In fact, leaders of Modern Architecture were so sure about their principals and axioms that Mies van der Rohe claimed all the human problems could be solved by the realization of just one of the principals of modern architecture: *"I see in industrialisation the central problem of building in our time. If we succeed in carrying out this industrialisation, the social, economic, technical and also artistic problems will be readily solved"* (Jencks, 1991, p.28). These distinct standards governed architectural discourse for several years and led to some fundamental crises

and dilemmas in social and cultural domains. These dogged standards were finally rejected by some theoreticians and architects, and led to a condition called the postmodern era.

The first important book which criticized the Modern Movement was Robert Venturi's 'Complexity and Contradiction in Architecture' in 1966 which condemned the current architecture of the 1960s which *"had been reduced to formulaic repetition of canonical works of the Modern Movement, to technological utopias, and to expressionist fantasies"* (Nesbitt, 1996, p.12). His inclusive proposal to the 'either/or' attitude of the Modern Architecture which led to the one-dimensional buildings was 'both/and' which *"recognizes explicit and implicit functions literal and symbolic, and allows for multiple interpretations"* (Ibid., p.25). Thus, he prescribes a pluralistic and multi-dimensional approach to architecture and avoids reductionistic aspects of modern architecture, declaring that 'less is bore'.

Charles Jencks observed that the demolition of the infamous Pruitt-Igoe building in St. Louis, Missouri on July 15, 1972 at 3.32 Pm was actually death of Modern Architecture. This building was constructed based on the ideals of CIAM and won an award from the American Institute of Architects by the time of it construction in 1951, and was a good example for realization of doctrines of Modern Architecture in which 'good form was to lead good context' (Jencks, 1991, p.24). However, before demolition it had been vandalized and defaced by its black inhabitants, so that spending a lot of money for its maintenance and restoration could not solve its serious problems. Taking this event as a symbol, he announced the appearance of a new period and tried to explain its common characteristics and properties.

He argues that in the pre-industrial past, traditional culture was the prevalent thought, during the industrial age, Modernism was the most important episteme, while in the post-industrial era, none of these competing cultures – High, Low, Traditional, Mass, Pop, Ethnic, or other – were the most significant one. Thus, he claims that *"if anything reigns it is pluralism ... We live in a post-modern era, the information age where plural cultures compete and there is simply no dominant cultural style or ethos"* (Ibid., p.10). In other words, referring to Lyotards' words, metanarratives have been replaced by little narratives and their hegemony has failed.

He summarizes the basic concepts and themes of Post-Modern architecture as 'double-coding', which means mixing double tastes, layers, and codes, and 'radical eclecticism' which denotes to multiple coding and could be subdivided to historicism, contextualism, the new complex post-modern space, metaphor, and abstract representation. Thus, *"we are entering a new period of world communications where literally hundred of styles and ways of life will thrive simultaneously, cheek-by-jow! They may not appreciate or understand each other. But tolerance, a respect for difference, an enjoyment of variety is the attitudes suited to the information age, and pluralism is its philosophy"* (Ibid., p.19).

2-1-4 Architecture as a narrative

Architecture is full of statements. Every window, every stone, every wall and all the elements of a building tell us a story. As Baillie-Scott puts *"few things are indeed so strange as this thaumaturgic art of the builder, he places stones in certain positions – cuts them in certain ways, and behold, they begin to speak with tongues – a language of their own, with meanings too deep for words"* (Baillie-Scott, M.H., 1906, quoted in Norberg-Schulz, 1985, p.111). Thus, the buildings speak. *"Over and over again those who have been open to listen, have beheld the 'saying' of works of architecture"* (Norberg-Schulz, 1985, p.111). If we open ourselves to them, and listen to them carefully, we will hear their sayings. A building is an honest narration. If we open ourselves to it, it will communicate to us. As Mark Rakatansky says *"There is no mute architecture. All architects, all buildings 'tell stories' with varying degrees of consciousness. Architecture is permeated with narratives because it is constituted within a field of discourses and economics (formal, psychological, and ideological), to any one aspect of which it cannot be reduced, from any one of which it cannot be removed"* (Rakatansky, 1992, p.199).

Thus, a work of architecture tells us both structural and spiritual stories. For example, a traditional house not only tells us how it has been built (tectonics, structure, methods of construction, etc.), but it also narrates about the world inside (the relationship between the occupants, their mentalities, private realms, etc.) as well as the world outside (it means the social, economical, and cultural characteristics of the society). In sum, architecture is always rhetorical and story-telling.

However, is it actually a building and its elements that speak to us or is it the architect who narrates through the building and architectural elements? In other words, where is the source of what the buildings say? Do they speak by their own, or do they just reflect their architect's voices to us?

If we refer to the threefold of a narrative, i.e. narrator, action/event, and audience/receiver, we can say that architectural narrative is based on the threefold of architect as the narrator, architectural work as the action/event, and at last, the user, visitor, traveler, or reader as audience/receiver. In fact, an architect tells his/her story through written texts, drawings, sketches, and buildings to the people. Here, it will be useful to review all three elements and their functions and relationships within that triad more precisely.

Every architect has an idea, notion, feeling, imagination, concept, opinion, or in a word, a story in his/her mind which all together constitute his/her narrative. When he/she thinks about architecture and wants to put his/her words and narrative in an architectural work, indeed, he/she intends to tell his/her own story about the given program and site, and concretize his/her narrative. Thus, an architect becomes a narrator. Therefore, in architectural discourse, we do not confront with a narrative, but various narratives narrated by different architects. Every architect narrates something different and unique. That is, everyone narrates his/her personal narrative. In this connection we can say that, for example, Palladio was the narrator of symmetry, Piranesi was the narrator of dreams, Carlo Scarpa is the narrator of details, Eisenman is the narrator of oppositions and paradoxes, and so on.

In brief, the narrative which an architect tries to narrate is, in fact, the general theme and understanding drawn in architect's mind. However, it happens that architects change their narrative during their career, so that we can clearly perceive some fundamental and essential changes in an architect's opinion. For instance, it is obvious that Le Corbusier changed his narrative once in 1920 declaring his thought through some written texts entitled 'Towards A New Architecture' and again in his latest works, in which we could easily see alterations manifested in Ronchamp (1950-55) and Jaoul Houses (1954-56). Accordingly, Le Corbusier narrated different narratives during his career. As another prominent example we can consider Phillip Johnson who had strict turns, from modern architecture to Postmodernism to Deconstruction to Folding.

The second element of an architectural narrative is architectural work. I want to confess that 'architectural work' could be a written text, drawing, sketch or a realized building. In other words, texts, and drawings on paper could be considered as a kind of architectural narration, especially when an architect is interested in writing and presenting his thought through words, or in introducing and depicting some visionary drawings, such as Piranesi, and Boulee, or even when a designed work remains unrealized as a project. All of these works are a kind of architectural work, however, it is obvious that the best one is a realized and built building, which could be physically experienced and seen by the visitors and users.

A building, as the real and tangible part of an architectural narrative, is the direct and concrete means by which an architect's narrative is introduced. A building, as we discussed before, is full of voices and stories, and all the components and details carry a concept, meaning, or image within themselves. However, the architectural narrative in which an architectural work functions as the event and action, is somewhat different compared to other disciplines. In other fields, an action or event has mostly happened in the past, and a narrator, as a mediator, tries to convey that happening to the receivers/audiences. In other words, the event is prior to the time of narrating. Conversely, in the architectural narrative, architectural work as the event or action is a continuous occurrence which has been commenced in the past, is living now, and will continue to the future. That is, an architectural work or event is a permanent event which continues its life as long as the users/visitors come to use/visit it. In fact, an architectural event is an extended event and conveys a sense of eternity within itself.

The third element of architectural narrative is the user, visitor, or traveler. When the architectural work is a written text or some drawings, then the receiver is the reader. In this case, reader reads the words or looks at the lines and colors of the drawings and tries to perceive the idea and the narrative narrated through them, and constitutes his/her own feeling and comprehension about that narrative by means of imagination. On the other hand, if the architectural work is a real building, user, visitor, or, in the exact meaning, the traveler of the world of that building travels within the realm of that building, passes through the spaces, looks at the architectural elements, materials, details, and imagines his/her own perception on the narrated narrative in his/her mind. The traveler, as an investigator and explorer, tries to find the hidden presence of the architect and listen to the silent voice of narrator concealed in the body of architectural work. The more a

traveler is capable of perception and open to the work of architecture, the more he/she perceives the narrated narrative. Thus, the narrative of architecture is narrated based on the above mentioned elements.

2-1-5 Narrative, event and cinematic approach in Tschumi

According to Kate Nesbitt, Tschumi criticizes modern ideas of architecture for the 'honesty of materials' and also postmodern nostalgia for mass walls. He proposes an alternative with which architecture's spatial sequences, articulations, and collisions are concerned, and emphasizes on the 'choreographic aspect of the body's experience of architecture' which is described *"as 'cinematic' in order to stress movement and its temporal dimension"* (Nesbitt, 1996, p.156).

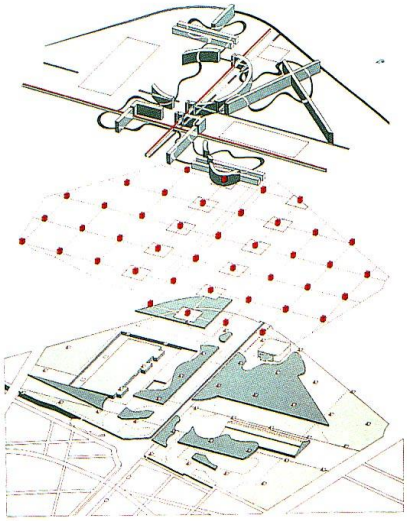
Tschumi confirms that space is not in fact a three-dimensional entity and product of mental representation, *"but it is something that is heard, and is acted upon"* (Tschumi, 1994a, p.111). In other words, he finds feelings and actions within the space as the true essence of the architecture. Moreover, he understands space as the productof the movements of individuals and states that, *"Bodies not only move in, but generate spaces produced by and through their movements. Movements – of dance, sport, war- are the intrusion of events into architectural space"* (Ibid.). In this connections, he proposes 'event' as a changeable and not stable condition for the program of architecture rather than function, which is permanent and not flexible. He confirms that, *"a program is a determinate set of expected occurrences, a list of required utilities, often based on social behavior, habit, or custom. In contrast, events occur as an indeterminate set of unexpected outcomes"* (Tschumi, 2000, p.13). In this sense, "*Bodies construct space through movement. For example, pageants and spectacles involving large numbers of people clearly generate a changed spatial condition in urban street*" (Nesbitt, 1996, p.156).

Tschumi uses the editing techniques of film, such as 'dissolve' and 'montage' to emphasize narrative possibilities of film and utilize it in architectural practice, *"to present extraordinary relationships between events and space"* (Ibid., p.169).

In this regard, Tschumi uses the cinematic device of montage in 'de LA Villette' and argues that the world of cinema is based on the discontinuity in which every segment is independent, and at the same time allows for various combinations. He states that *"In*

film, each frame (or photogram) is placed in continuous movement. Inscribing movement through the rapid succession of photograms constitutes the cinegram. The Park is a series of cinegrams, each of which is based on a precise set of architectonic, spatial, or programmatic transformations. Contiguity and superimposition of cinegrams are two aspects of montage. Montage, as a technique, includes such other devices as repetition, inversion, substitution, and insertion. Theses devices suggest an art or rupture, whereby invention resides in contrast-even in contradiction" (Tschumi, 1994a, p.197).

Thus, Tschumi employs the concept of 'Cinematic Promenade' as the key feature in the Parc de La Villette. As an analogy of a film strip, *"the sound-track corresponds to the general walkway for visitors and the image-track corresponds to the successive frames of individual gardens"* (Tschumi, 2000, p.70). The frames, as the segments of the park, which are simultaneously complete and incomplete, follow each other in a linearity of sequences and create a cinematic promenade. The park *"suggests secret maps and impossible fictions, rambling collections of events all strung along a collection of spaces, frame after frame, garden after garden, episode after episode"* (Ibid.). These sequences allow for the plurality of interpretation and multiplicity of perception.



47. Parc de La Villette by Bernard Tschumi, superimposition of lines, points, and surfaces

Tschumi (1994) refers to this concept as architectural narrative. He states that like a film, in architecture *"spaces are qualified by actions just as actions qualified by spaces. One does not trigger the other, they exist independently. Only when they intersect do they affect one another"*(Tschumi, 1994b, p.XXVII).

2-1-6 Re-narratives and architectural discourse

An architect narrates a narrative through his/her architectural work. However, this is the first stage of a continuous and complex procedure. Following this first and primary narrative, we confront various re-narratives and re-readings. For example, visitors and travelers of an architectural work generally re-narrate it as the first narrative. Thus, the

imagination and schema created in travelers' minds is the second narrative, or re-narration of the first narrative. This matter is well produced during architectural criticism. A critic criticizes narrated narrative of an architect. Firstly, the narrative is read and perceived by the critic, and at last, the critic makes his/her own narrative, a new narrative, or, in other words the second narrative. This is, in fact, a re-narrative of the narrative. Criticizing the critic is, as such, a re-narrative of re-narrative, or the third narrative. This may be continued indefinitely, and architectural discourse may be overwhelmed in the never-ended, infinite circle of narratives and re-narratives.

Thus, architectural discourse is the realm of interactions among narratives and re-narratives. Every architect narrates his/her narrative, and this narrative is re-narrated by the travelers and critics, and this infinite event forms a labyrinthine framework. In this way, the result is a virtual space established around the architectural work, which makes a dialectical dialogue and conversation among the several present elements and agents. We can refer to this framework as 'architectural discourse'. Architectural discourse is produced by presenting and representing endless narratives, labyrinthine narratives, and at the end, the result is itself another narrative.

Consequently, in architecture, there is a labyrinth of narratives or labyrinthine narratives. This labyrinth is an intertwined and interwoven structure of speeches, opinions, ideas, imaginations, and so on, in which architect, traveler, user, and critic are present, and takes place in the realm of architectural work. This labyrinth is an inter-subjective sphere, within which various speeches interact, reject, approve, or challenge each other. At the end, none of them are dominant, and what is endlessly maintained is the dialogue. Architectural work is the site of the dialogue and the realm of the manifestation of architectural discourse.

Then, if the labyrinth is the essence of architecture and is the 'architecture of architecture', and its spiritual dimension is latent in an architectural work, we can say that architecture with a labyrinthine structure and form is closer to the 'architecture of architecture'. That is, works which recreate complexity within their inner spatial relations and have an ambiguous, mysterious, and intricate structure, or, in one word, produce a labyrinthine discourse, are supposed to be true architectural works. In this case, the labyrinthine aspect is in fact the true feature of architecture, because architectural discourse takes place in a labyrinthine and many-sided framework.

In this sense, aren't the architecture of Piranesi, Boulee, Alhambra, and Isfahan Jami Mosque authentic narratives of architectural discourse, which narrate their very nature through their labyrinthine bodies, structures, and spirits?

2-1-7 Linear and Nonlinear narrative

In architecture, linear narrative refers to those architectures which are obviously based on clear order, beginning, circulation, ending, or, in a word, hierarchy. In this sense, traditional architecture has generally narrated a linear narrative. In traditional architecture, axes play an essential role in organizing the whole layout and articulation of the building. An axis is generally constituted based on three distinct elements, beginning, path, and ending. Moreover, in all these positions a strong architectural element is used to present.

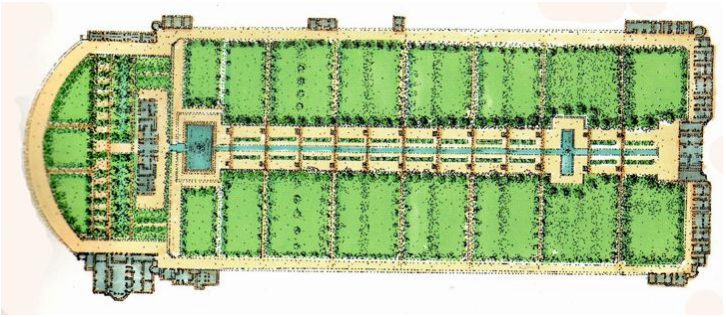
This kind of narrative, which reflects the current beliefs of the people and also portrays governed religious, social, and cultural structure and relationships in the existent society, or, in other words, their life-world (Lebenswelt), is a linear narrative in which the goal is of high significance.

The structure of a Christian church is based on a cruciform, either a Latin cross – one arm longer than the others- or a Greek cross –both arms equal. The nave occupies the longer and western arm, and the chancel the eastern, shorter one. The cross-bar, the transepts, is aligned north and south and the square area where this intersects the nave-chancel axis is known as the 'crossing', above which is generally constructed a tower, steeple, or dome. The orientation is with the altar at the east end of the building. Thus, the main structure of the church is constructed of two axes, one longer or more important than the other, in which the prominent and significant point is the altar, and pilgrims should follow a path to reach it (See: Yarwood, 1985, p.116).

In a western garden, for example in a Baroque garden we can identify a mostly symmetrical geometry, in which *"the wide open space, a broad axis into the landscape, and the three-dimensional, symmetrical design of the whole complex, using several levels with highly elaborate optical refinements"* constitute the essential parts of it (Shoemaker, 2001, Vol. 1, p.107).

We can also find hierarchal articulation in other classic architectures, such as Persian architecture. In a Persian or paradise garden, also known as a chahar-bagh (quartered

garden), the whole geometry and organization is symmetrical in which water plays the role of an organizer that gives life to the complex and is used for irrigation purposes. Four channels meet at the center of the garden and divide it into four quarters. On both their sides, there are various plants and trees, vegetation and flowers. The main axis commences with an entry settlement, carries the main stream of the garden, and finally leads to a pavilion set mostly at the juncture of the four channels. This pavilion is in fact the core and nucleus of the garden. A wall surrounds the entire complex to give privacy and keep out dust-laden winds. Thus, the hierarchal and axial structure of classic architecture is obviously visible in a Persian garden (See: Shoemaker, 2001, Vol.2, p.630).



48. *Shazde Garden, Mahan, Iran*

On the other hand, nonlinear architecture is full of ambiguity, mystery, dignity, and allusion in both its structure and meaning. There is no clear articulation, order, configuration, or hierarchy within the interior spaces, horizontally and vertically. For instance, although Piranesi lived in 18th century (1720-1778), his drawings entitled 'Carceri' (prisons) are truly nonlinear narratives in which you cannot find any plain articulation.

Le Corbusier employed a linear articulation in the middle stage of his career, but in his latest stage, obviously reflected in Ronchamp Chapel, the building narrates a nonlinear narrative. In addition, in the postmodern era, linear narratives are fundamentally criticized by deconstructivism and Folding architecture. In an article entitled 'the End of the Classical: the End of the Beginning, the End of the End', Eisenman borrows Michael Foucault's term 'episteme', but does not follow his periodization and claims that architecture from the fifteenth century up to the present had suffered from a continuous mode of thought which can be referred to as 'the classical' (Eisenman, 1984, p.212). He claims that, now, a 'non-classical' architecture is necessary which *"merely proposes an end to the dominance of classical values in order to reveal other values"* (Ibid., p.220). He explains this non-classical architecture free from a priori origins – whether functional, divine, or natural – and a priori goals or ends – myths, representation.

49. The Drawbridge, Sketch by Piranesi

Moreover, he argues about a paradigm shift which has taken place during the fifty years since the Second World War: the shift from the mechanical paradigm to the electronic one. Although it seems that architecture must be affected by this development, this is not the case. His proposal for this undesirable situation refers to the 'folded' space introduced by Gilles Deleuze which stands against the normative, gridded, Cartesian space and contains no linear sequence. According to Eisenman, *"Folded space articulates a new relationship between vertical and horizontal, figure and ground, inside and out – all structures articulated by traditional vision"* (Eisenman, 1992, p.559).

2-1-8 Conscious and unconscious narratives

Architectural work involves not only the intended narratives of the architect, but also the hidden aspects of his thought which could be referred to as unconscious narratives. A conscious narrative denotes ideas, concepts, attitudes, and knowledge which an architect has thought about and dealt with as the intended purposes, and wants to make manifest in drawings, writings, and architectural elements of architectural works. In other words, a conscious narrative is the thought dimension of the work, and the architect is aware of them all. On the other hand, unconscious narratives are narratives which are not related to the clear and thought out realm of the architect's mind, and are put in the work of architecture without intention and intellectual or intuitive procedure. In fact, like a written text which carries its author's unconsciousness, architectural work implies an architect's unconsciousness. An unconscious narrative is perceivable by considering hidden aspects of the work, and highlighting, focusing, and reflecting on the lines, figures, volumes, colors, and in sum, all architectural elements and dimensions of the

work. Unconscious narratives tell us about repressed and unrealized aspects of the architect, hidden attitudes of his/her life, and paradoxes which lie in his/her work.

2-1-9 Narrative, sub-narrative in architecture

Imagine that you are reading a book written by Milan Kundera, for example 'Immorality'. This title indicates that the main theme of the book and the aim of it is explanation of the immorality and formulating an opinion on it. What is immorality? How do people reproduce it in their life? How is immorality present in contemporary society? Can we distinguish between authentic and kitsch immorality? These are contents that are explained and discussed through various sub-narratives and dialogues in episodic sections of the book. These sub-narratives support, complete, influence, and strengthen each other, and all together establish the basic narrative of the book. In this case, Kundera doesn't intend to define immorality exactly, to give a clear and lucid definition of it. Rather, what we could understand from the whole text is an explanation of immorality. Kundera's aim is telling us various sub-narratives through which a whole image of the concept of immorality appears. Every person as a reader reads these sub-narratives and at the end establishes a total narrative on the theme of immorality. It can be said that readers perceive various sights and views of a subject, and finally organize their own feelings and understandings. In brief, immorality is a narrative which could be understood through the sub-narratives narrated by Kundera.

It can be said that an architectural work is also a narrative consisting of various sub-narratives put within it by architect as a narrator. But an architectural narrative is understandable and perceivable through a voyage by the traveler as the receiver. In other words, the whole narrative couldn't be presented and introduced in a single element, line or space, but in various parts, components, and details of the building which carry sub-narratives. In fact, sub-narratives support the main narrative and make it possible, complete, and also comprehensible. Thus, an architectural work carries several sub-narratives introduced in different elements and parts of the work. To capture the main narrative, receivers or travelers of the work walk through the building, experience it deeply, concentrate on details and components, perceive sub-narratives as much as possible, and finally form their own narrative as the supposed narrative of the architectural work narrated by the architect as the narrator, by means of matching and composing sub-narratives in their mind through imagination. Therefore, an architectural

narrative is deeply related to how strongly an architect puts and enters sub-narratives in architectural elements, and how receivers appropriate these sub-narratives and make their own perception.

2-2 Ando's Narrative and sub-narratives

2-2-1 Introduction

As discussed before, architectural works of an architect could be understood as a narrative consisting of various sub-narratives which constitute and support the main narrative. Therefore, to find and comprehend the main narrative, it is necessary to listen and be open to the work (text or building) and let it to be manifested. In this chapter, the aim is to study and find the sub-narratives of Tadao Ando, to capture the main narrative. Thus, as an architect who is interested in writing and explaining his ideas and thoughts, his narrative is narrated through some supporting small narratives. Generally speaking, sub-narratives are some small narratives which concern various features of the architecture as a multi-layered and multidimensional entity. In this connection, sub-narratives may deal with architectural elements, such as walls, pillars, windows, etc. or architectural themes, such as transparency, light, geometry, etc. or some interdisciplinary themes, such as society, politics, the economy, etc. This fact shows the interdisciplinary entity of the architecture. To perceive the narrative, we should listen to the sub-narratives carefully, follow them, and try to figure out, imagine and establish the main narrative.

Moreover, Ando employs a multidimensional approach to architecture and architectural space (Ando, 1994c; 1991c). His architecture deals not only with the objective and concrete aspects of architecture, but also hidden and non-tangible features. This multidimensional entity helps us in establishing our own narration, because a multilayer text makes multilayer reading and interpretation possible.

It is obvious that what you are going to read is not the narrative of Ando, but mine. In other words, you are reading a narrative of narrative, because Ando as a narrator narrates his particular narrative, and I am narrating his narrative here. It is clear that you will form your own narrative at the end, if you listen to my listening to Ando's narrative. However, during studying sub-narratives, I have tried to be as silent as possible to help the reader capture the essence of his narrative. In other words, I have intended to be open to his words, listen to them, mostly refer to his texts, and avoid any positions for or against, to prepare a reliable and honest mediator to his narrative.

2-2-2 Sub-narratives of Tadao Ando's Architecture

Here, the basic and essential themes of the architecture of Tadao Ando will be considered as the sub-narratives of his architecture. Obviously, these themes resist any precise definition and categorization, because most of them are interrelated themes and overlap; however, it will be helpful to categorize them under some titles. Listening to the words of Ando, we may find these basic sub-narratives:

- autonomy and freedom
- geometry, abstraction, and representation
- microcosm
- modernism and current tendencies
- narchitecture (nature + architecture)
- reality and virtuality
- universality and individuality
- influences and learning
- time and eternity
- tradition and culture
- shintai, spirit, and body
- place and scenery

In the coming pages, all the abovementioned themes will be explained and elaborated in detail.

2-2-2-1 Autonomy and freedom

Independent Ando

Ando is a self-educated architect. He has learned architecture on his own and by direct experiencing of the architectural works in Japan and all over the world during the long journeys from 1962-65. He improved his architectural knowledge by studying books of famous architects like Le Corbusier, who had the first considerable affect on him, and visiting traditional and modern buildings of the architects in Europe, Africa, and the US (Ando, 2001).

His first contact with architecture dates back to his second year of middle school, when he helped a carpenter construct an addition to his own house. This experience was very

fascinating to him. From 1960 to 1965, he designed interiors and furniture. He never worked in an architectural office for a long time and changed them for several times (Ando, 1995a, p.129). Ando confesses that: *"I had no classmates. I had to develop my ideas about architecture on my own. I had no chance to hone my communication skills. Such experiences from my late teens and twenties account perhaps for the fact that even now I have problems conversing with someone else about architecture. I longed them to have dialogues to ascertain what my own level of understanding was. The fact that I've continued to this day to be comfortable about communicating with others has its bad side, but there is a positive aspect to it as well"* (Ibid., p.16).

It seems that Ando's advocacy of independence is rooted in the way he has taught architecture and experienced it. This kind of self-education, as he concedes too, has both advantages and disadvantages. Although the lack of communication with other professionals during his self-education and professional career may cause him some problems, this persuaded him to be self-actualized, self-confident, and self-reliant.

This self-educated personality defines his social behavior. It is said that he lives outside the current tendency and community of contemporary Japanese architecture and works independently. In Japan, most of the architects belong to the Waseda and Tokyo Universities and these universities constituted by a majority of the well-known and active architects. They usually don't accept other architects who do not belong to that community. They don't pay enough attention to Ando either, and do not consider his architecture as 'prototypical Japanese architecture.' Ando says that *"many oversea architects want to visit me quite often, but no Japanese do- they behave as if I don't exist'* (Ando, 1999, p.125). He believes that this attitude is not actually bad and persuades both of them to have their own way of thinking and working and create considerable architectural works. He tries to compete with them, and appreciates their attacks and thinks that this may help him to be more active and serious. Ando wishes to be remembered in the future as an architect who has his own ideas and character *"without being trifled with the architectural streams of time"* (Ando, 2002c, p.24).

Architecture of discovery

Ando talks about the necessity of independent architecture which has been neglected in current societies. In an article entitled 'Nature and Architecture', he criticizes the common tendency towards generalization which reduces human beings as quantities and

refers to *"individuals with emotions and wills as the 'masses'"* (Ando, 1990b, p.15). This generalization which leads to standardization and stands against culture will produce monotonous and similar urban contexts and architectural buildings. Architecture will be transferred to the institutions and organizations and everything will be replaced by mediocrity. Moreover, he confirms that relating architecture to its social and economic constraints will weaken the vigor of architecture and loose its autonomy (Ando, 1986a, p.450). Most of the architects today deal with the economic and rational aspects of architecture and try to resolve the usual and external problems. In this way, imagination and creativity will be lost and architecture will drift towards a homogenous condition.

Ando highlights the autonomous character of architecture which ensures its richness. By autonomy he means that architecture not just resolves the external programmatic and economic problems, but also deals with imagination and creativity of individuals. In other words, architecture must be free from external mathematical and numerical obligations and not to just solve these kinds of problems, but pay more attention to emotional and spiritual issues. Ando believes in 'architecture of discovery' (Ibid.) to avoid uniformity and homogeneity of architecture. Architecture of discovery does not limit the sphere of creation and imagination and will reach to new realms full of emotion and sensibility. Considering life, history, culture, and tradition in architectural spaces, man can experience *"surprise, discovery, intellectual stimulation, peace and the joy of life"* (Ando, 1990b, p.16).

To sum up, Ando, as a result of self-education, has learned to be independent in his work and career from the other dominant tendencies of his country, and this helps him to be self-reliant and more creative. Moreover, he believes that generalization and social and economic constraints have limited the architectural realm and deprived it from imagination and creativity, and this untrue situation must be changed by concentrating on emotional dimensions of the architecture and enriching architecture's independence on external constrains.

Illusion of freedom

Ando mentions that modern architecture fell into the 'illusion of freedom' and the ambition of eliminating the constraints led to a characterless architecture. As a result of the demand for liberation from the characteristics of the land, which were considered an

obstacle and limitation in modern architecture, architecture freed from the *"consideration of the individual nature of the site-of a character that it may be created anywhere, in any manner of arbitrary style"* (Ando, 1993b, p.24). In this case, architecture transforms into an 'object' located on the land arbitrarily. In other words, architecture loses its inner and authentic character and specificities and becomes an 'object' settled on the site with no relationship and connection to its surroundings. In fact it loses its world and looks like a work of art isolated from its original position installed in a museum.[1]

According to Ando, this is not a 'true' freedom but an illusion. This illusion weakens architecture and leads to homogeneity and an expressionless environment.

Yutori

Ando intends to capture the essence of the things through architecture which appears to him as thinking; thinking is not as a subjective act, but as a physical process through sketching. In other words, architectural thinking is realized through sketching. He solves the problems of the program through imagination and drawing them as lines and drawings. This imagination and thinking will not be limited by anything, not even the given program of the work. The given program may change a lot during the process of thinking, but it will not limit the boundaries of thinking. He acknowledges that *"I will not sacrifice freedom of thought merely to satisfy requirements in a precise way"* (Ando, 1994c, p.472). Retaining this freedom of thought he will be able *"to create buildings that continue to be thought-provoking to those who experience them"* (Ibid., p.473).

Ando complains that he is more interested in 'criticism of society' through his architecture, but people usually pay attention to the formal aspects of his architecture like concrete and grid. He states that *"the social implications of what I do just haven't been comprehended as much as the formal aspects"* (Ando, 1994a, p.480). He proposes a kind of 'freedom' which allows us to exist in the midst of various social constrictions and conventions and fight against them, and also gives us possibility to *"get right down to the bottom of things as and when you need or want to"* (Ibid., p.480).

Describing the 'FABRICA' building, Ando refers to the Japanese concept of 'yutori' *"which expresses the innate freedom within the process of creation"* (Ando, 2000b), a concept which seems to be forgotten in contemporary architecture in its quest for the

[1] Ando's explanation on how a building transforms into an 'object' when losing its world is very close to Heidegger's notion about the 'thing'.

economic and functional problems. 'Yutori' is indeed internal and spiritual freedom of the individual which makes him/her free from sensual and carnal dependencies.

In brief, it can be said that Ando discusses on 'freedom' in two ways: exterior freedom of social restrictions which could be obtained through the 'architecture of discovery' and leads to creativity and imagination, and interior freedom of inner constrictions which leads to be so free and open-minded that to sink into the things. The first one is objective, while the second one is more subjective.

3.2.2 Geometry, Abstraction and Representation

Geometry

As I will elaborate later, Ando believes that the essence of architecture is in fact the construction of spaces more than the preparation of the place which *"serve as the basis for an architecture"* (Ando, 1993b, p.24). Thus, in order to create a place as the foundation of space and architecture, the important thing is creating a conflict with the given site to *"uncover the unique logic of the land"* (Ibid.) or, in other words, the special character of the site, to invigorate it in a new way, and give it a new body and spirit. This activity, that is the construction of a new landscape and meaning, is the real 'practice of architecture'.

Geometry plays the main role in this practice. Geometry, with its attributes, has been the true manifestation of man's ability *"to transcend nature through reason"* (Ibid.). Ando refers to Vitruvius and his employment of geometry, to Palladio's Villa Rotunda and its simple composition in which he finds a feeling of eternity in the high proportion generated from the pure geometry, and also to the drawings of the Utopian Cities, and describes the essential feature of the geometry as follow:

> *"Geometry… regardless of its non-arbitrary character condenses all varieties of meaning - or, conversely, scatters it outward - transforming it endlessly. Geometry produces the overall framework, as well as each aspect of the landscape produced by its parts. At the same time, geometry isolates the surrounding landscape frame-like, drawing it into prominence. Geometry generates motion, causing people to advance and stop, to ascend and descend. It manipulates densities of light sculpting light into form while gathering darkness behind it, modulating the presence of light within space. In the process of its application, geometry lays bare the individual spirit of the site,*

> *subjection it to harsh dialogue, and delivering it, through refinement, to a new existence. I believe that it is only when an architecture is permeated by the manner of this new existence that it can be established a new 'place' within its relationship to its environment"* (Ibid., p.25).

It is obvious from this passage that geometry acts as a medium by which the intentions of the architects become realized and the process of creation is accomplished. Geometry is actually the structure of architecture, and at the same time relates parts to the totality. Explicit lines and forms of geometry produce paths and circulations of architecture, and the hidden, implicit lines of it strengthen the totality and structure of the work, giving it an overall framework. Moreover, geometry produces places in which the spiritual and emotional dimensions of the body participate in understanding space. In brief, geometry is presented in all the dimensions of the work, structural as well as spiritual.

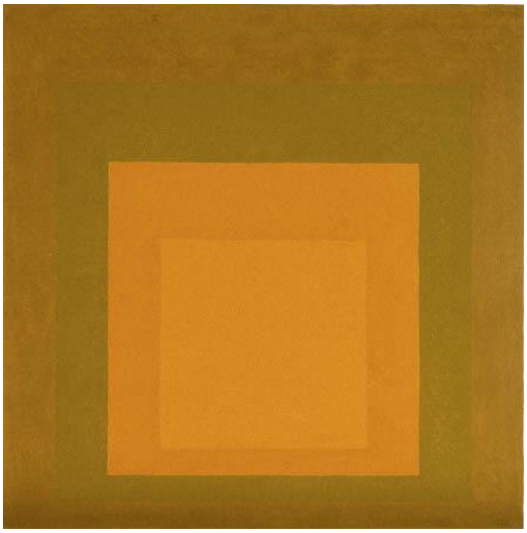
Ando considers three elements necessary for the crystallization of architecture. First, authentic materials which are *"materials of substance such as exposed concrete or unpainted wood"* (Ando, 1990c, p.456). These materials are exactly the materials which Ando generally uses. His interest in authentic materials and their pure and brutal use seems to be the result of his attention to Modern architecture as well as works of Le Corbusier. The second one is 'pure geometry', as he has experienced the interior of the Pantheon during his investigative journeys. For him, pure geometry is only the Platonic volumes or a three dimensional frame. The last element is nature, but not nature as it is in the environment, which means raw nature, but 'domesticated nature' (Ibid.). By domesticated, as I will focus on later, he means the man-ordered nature in which the elements of nature, such as light, sky, and water, have been abstracted. Integration of these three elements, according to Ando, makes the architecture manifested, and stimulates man in an essential manner. Thus, in the triad presented by him, geometry plays the executive role, because without it, the other elements could not be represented at all. It is geometry and its generated framework that manifest other elements, and provides a field in which the brutal materials manifest and domesticated nature is created.

In fact, Ando believes that the logic of architecture is carried out with the activity of geometrization. In other words, an architect changes his/her concepts through a geometrical order and realizes them. But geometry for Ando is not any possible

geometry. From geometry, as I mentioned before, he intends just pure and clear shapes and figures of Modern Architecture.[2]

In 'Spatial Composition and Nature', Ando talks about the position of geometry against nature and its importance in changing nature as-it-is to give it a new appearance. Stressing on the relationship between geometry and nature, he argues that geometry, as a symbol of human reason with its old contribution in the articulation of architecture from Vitruvius to the present, stands opposite of nature (Ando, 1990a, p.457). Ando uses it for bringing the logic of architecture in a continuous conflict with the logic of nature. In other words, geometry is a medium for the realization of this collision. Geometry not only deals with the whole, but also with the parts and the fragments. It becomes manifest as the elements of the architecture, transforms as a passageway or plaza, and defines the character of the space.

However, as a 'symbol of human reason' and 'a device for humans to analyze their world', geometry has been employed to reconstruct the world anew. Geometry should not be used to overcome and control nature, but to reintroduce and enrich it. Geometry, in fact, encounters nature, to establish a dialogue through which a new environment will be created (Ando, 1993d, p.51).



50. Josef Albers, Homage to the Square

Abstraction and Representation

Ando believes that architecture does not deal with either abstraction or representation. Actually, architecture is both. Although he argues that the activity of geometrization *"is none other than abstraction"* (Ando, 1992a, p.467), he distinguishes his abstraction from the modernist one. Modernist abstraction lost the richness and essence of the things by reducing them to the mere pure forms. Avoiding this hazardous activity, he tries to introduce some representational concepts to enrich this abstraction. Speaking on abstraction, he usually refers to the

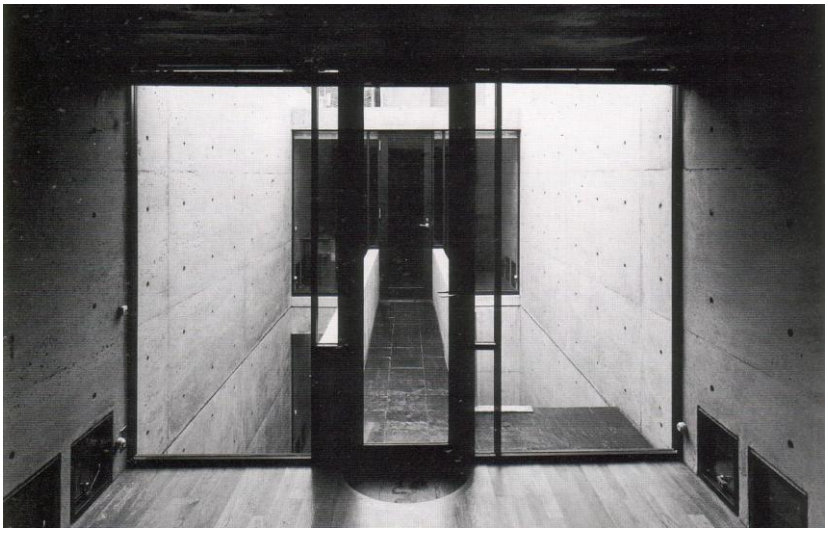
[2] Although geometry plays an essential role in the architecture of Tadao Ando, his employment of Modernist geometry and composition, and rejecting other kinds of geometry which could have the same role, seems to be rooted in his thought and belief in Modern architecture and its capabilities, as I will be discussing in 'modernism and current tendencies' and 'influences and learning'.

works of twentieth century art, especially to the works of the members of Bauhaus, such as Josef Albers. In a series of paintings called 'Homage to the Square', Albers works with the squares, but according to Ando, these squares are not just forming some compositions, *" Albers took up the challenges of depicting the square in a most thorough manner, but it was not just a matter of systematically working out all possible compositional variations"* (Ando, 1988b, p.454). Albers usually leaves some kind of ambiguity of perception, unlike Malevich whose aim was solely absolute purification of the human senses. In this way, Ando tries to show that abstraction does not mean a rough reduction of the forms and concepts to its pure figure, and there is hidden ambiguity in it which must be read by the observer.

By representation, Ando has a very physical concept in his mind. He argues that representation *"is architecture's physical or carnal quality, or, rather, the labyrinthine quality of the body"* (Ibid.). Thus, representation does not depict any conceptual subject and background, but it is just a structural quality. He refers to the works of Piraneci named 'Carceri d'invenzione' whose labyrinthine drawings and powerful sense of space has long remained vivid in his mind. For him, representation means having a maze-like quality in the work of architecture and making the body of the work labyrinthine. This stands in contrast to abstraction, which deals with clear, pure shapes and forms. It can be said that by representation, Ando does not take a profound, philosophic meaning.

51. The stairs with Trophies, Piranesi

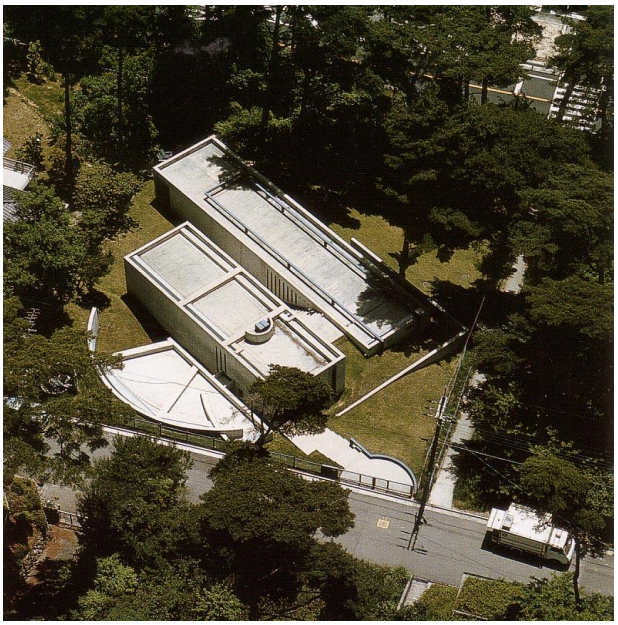
If we want to know more about what Ando means by representation, we can pay attention to this statement: *"like the maze, nature is an important element endowing architecture with a representational quality"* (Ibid.). Thus, when Ando tries to insert and introduce the elements of nature into the architecture and make them present in it, he actually has a representational approach to the nature. Representing nature is bringing it into the work of architecture quantitatively and qualitatively.



52. Azuma House, Tadao Ando, view of the courtyard

In the Azuma Residence (Row House), Ando *"tried to lend corporealness to architecture by leading nature within the abstract volume of a simple rectilinear forms"* (Ando, 1992c, p.22) to realize his approach to unifying of the abstract and representational. This approach was more consciousness in Koshino House (1981). In this project, his aim was making a 'labyrinthine' entity within two simple boxes, introducing nature into the interior space, and producing isolated terraces and courtyards for all the inhabitants.

Generally speaking, by introducing into the Albersian framework an imaginary Piranesian maze, Ando intends to make his architecture simultaneously abstract and representational. So, the Piranesian labyrinthine is represented as a concealed subject in the body of Albersian abstract forms, and thus they are combinations in the work of architecture. This unification is effected through a rigorous geometry. In fact, geometry is the transformer of this process, and finally we encounter *"something representational and bearing the imprint of the human body"* (Ando, 1988b, p.454).



53. Koshino House, Tadao Ando, aerial view

In 'Towards New Horizons in Architecture', Ando relates abstraction to the essence of the real world. He indicates that *"by abstract I mean to signify a meditative exploration that arrives at crystallization of the complexity and richness of the world, rather than a reduction of its reality through diminishing its concreteness"*, (Ando, 1991c, p.458) and continues that *"at the core of architectural creation is the transformation of the concreteness of the real through transparent logic into spatial order"* (Ibid., p.459). Thus, he actually hints at his basic attitude towards the architectural world. The most significant issues consisting in these statements are:

- The real world is not simple and unsophisticated, but complex, contradictory, and rich. This is the true essence of the world and we should concentrate and highlight the substance of the world.
- Moreover, it is important to comprehend the reality and concreteness of the world and not to reduce its potentiality and rigor in the process of architectural investigation.
- Architectural creation is actually the transformation of the real and concrete world, through a transparent logic and achievement a spatial order. By transformation, he refers to a kind of creative process during which the concreteness and reality of the world changes, and this happens through the abstraction.
- But the abstraction is a 'meditative exploration'. This expression shows Ando's notion about the true way of investigation. Meditative exploration stands against any pure, logical thinking based on the philosophical investigation, and tends to be based on revelation and intuition. By exploration, he wants to hint at the continuity and permanent process of the creation.

In sum, utilizing compositional methods and forms of Modern architecture and considering the 'place-character' and importance of the related issues such as climate, weather, and historical and cultural backgrounds, Ando aims to reach an integration of both abstraction and representation (Ando, 1991a, p.14). Abstraction, for him, encompasses a clear logic and transparency of concept, and representation refers to all *"historical, cultural, climatic, topographical, urban and living conditions"* (Ibid.). In other words, abstraction points to the visual aspects of the architecture, and representation aims to present all the aspects which are hidden in its background. In this way, we will have an architecture with a strong logic and appearance, full of spirit and imagination. Nature, according to Ando, is introduced into architecture to establish a strong relationship between abstraction and representation, in the guise of light, water, wind, sky, and water, and makes a very dynamic and forceful space.

Moreover, in 'The Process of Architecture', Ando's thought about representational issues is similar to phenomenologists. He argues that he tries to enrich the abstracted architecture by introducing the tradition, vernacular, and history. These factors are presented in the work through the things that are unconsciously perceived by man like as *"spatial proportion, openness and enclosure, spatial composition, the expression of the materials shaping space, and the amount and directionality of light filling space"* (Ando, 2000a, p.21). If these senses are not in man's consciousness, then we should have a priori knowledge about them.[3] Overlapping these contradictory elements will generate tension in the environment and affect the given situation.

2-2-2-3 Microcosm

Ando employs different approaches in introducing nature into the buildings in natural surroundings and urban contexts. When the site is located in a free landscape, he opens the building to the surrounding nature to receive it immediately and produces 'scenery' in which all the aspects of nature are ready and present. However, whenever a building is located in an urban context, considering the contemporary cities in which new conditions and obligations prevent people to have real and true contact with nature and its elements, so that they are always unaware of the nature and its presence, he cuts the inside off of outside and establishes an open area in the heart of the building as a nucleus of life,

[3] This opinion closes Ando's thought to the principles of the phenomenological approach to the things, which is based on the a priori senses immanent in the human beings.

through which the forgotten phenomena, such as wind, light, rain, and sky, penetrate into the inner spaces.

Ando remarks on the necessity of this open area in various ways. On one hand, his aim is the unification of 'abstract geometrical form' with 'daily human activity' to enrich the architecture. Moreover, he affirms that he wants to enrich the simple box of modern architecture by introducing complexity into its simple shell. The problem is that, according to him, functionalist and rationalist foundations of the post-war houses lacked the true relationship to nature and forgot the *"contact with nature, a real sense of life, the flow of the wind, and the sound of the rain"* (Ando, 1991a, p.15). In fact, 'abstract geometrical form' is the simple box of the modernist architecture which Ando appreciates and employs in his architecture. However, he tries to transcend it to a higher level and introduce 'daily human activities' and 'nature' as representational aspects to enrich it.

His proposal is generation of a 'microcosm' at the heart of the building in the form of a courtyard to awaken people to the real life, through which occupants easily feel the presence of nature, its changes, and also the continuity of the indoor and outdoor space. He has experienced this approach in the 'Rowhouse' in Sumiyoshi, which has become his departure point for other architectural investigations and he refers to it as his *"learned architectural manifesto"* (Ando, 2002c, p.11). He states that he has employed this concept as the main approach in most of his succeeding projects. In this residence, built in 1976, the middle section of the three-piece house is a courtyard 'open to the sky'. This courtyard, presents nature and its elements into the interior space, and awakens the inhabitants to the transmission of the nature. The abstracted simple form of the house *"is activated by human life, its abstract existence achieves vibrancy in its meeting with concreteness"* (Ando, 1991c, p.459). This courtyard generates a microcosm in which the varied feature of

54. Azuma House, Tadao Ando, aerial view

nature mingles with the human life and transcends the simple abstract form of the house. This is an interaction that has been eliminated from the life of contemporary houses and people have no opportunity to experience the presence of nature inside the houses.

The relationship between the inhabitants of a house or a place and nature has a very strong background in the tradition of Japan. Ando refers to this poetic interaction and explains that when a Japanese person looks at a tree through a low 'Fusuma' (sliding door), they feel that that tree belongs to them. On the other side, another person has the same feeling when looking at it from another view. *"The bit of nature glimpsed through a slightly open window in a tea room is a piece of nature belonging to the two people in the tea room"* (Ando, 1984b, p.133). Ando wants to reproduce these sensible feelings towards nature and natural elements which have a considerable presence in the aesthetic consciousness of Japanese through establishing a courtyard in the center of the houses.

A courtyard as an interstice in the heart of the house plays various roles. A courtyard provides a realm in which the human body can create a real and true relationship with nature. In other words, nature is present in the inside, and the relationship between man and nature is never interrupted. In the realm of a courtyard, the occupants face to the changes of nature and understand the true meaning of time. *"The courtyard is an important place where seasonal changes can be directly perceived through the senses. The expression of nature changes constantly. Sunlight, wind, and rain affect the senses and give variety to life"* (Ando, 1984a, p.449).

Ando describes the richness of the courtyards as follows, "*sunlight changes in quality with the passage of time. It may gently pervade space at one moment, and stab through it like a blade at the next. At times it is almost as if one could reach out and touch the light. Wind and rain are equally transformed by seasonal change. They can be chilling or gentle and pleasant. They activate space, make us aware of the season, and nurture within us a finer sensitivity"* (Ibid.).

The importance of a courtyard within a house seems to be rooted in his memory and childhood house. The house he had grown up in was an old Japanese small wooden house (a Nagaya house) divided into various units. Walking through a long corridor, you get to a small courtyard and then again other spaces through another long space. He reminds us that *"the courtyard is very important because the house is very long and the amount of light is very limited. Light is very precious… living in a space like that, where*

light and darkness are constantly interacting, was a critical experience for me" (Ando, 2002e, p.11). That courtyard had such a great effect that Ando states *"the memory of that house has always stayed with me, the way the rooms seemed to be painted in shadow and light"* (Ibid., p.13).

Thus, he believes that architecture should not speak and talk too much. It should just remain silent and let nature speak. The voice of nature as the whisper of the wind, rain, snow, and sunlight is the best song of the world.

2-2-2-4 Modernism and Current Tendencies

Modernism

Ando employs a critical approach to Modernism. By critical, I want to confess that his tendency towards Modernism does not accept all the aspects and results of it, but criticizes it, highlighting its abilities and capabilities and at the same time, rejecting its disadvantages and problems. This critical approach actually consists of utilizing the heritage of Modernism and recovering its problematic.[4]

Here, I will focus on his idea about Modernism in two parts: first his belief about the uneasy and problematic sides of Modernism, and then his appreciation of its capabilities and his pursuits on the 're-adoption' and 're-examination' of Modernism.

After the 1960s, according to Ando, the created chaotic atmosphere learns that 'hysterical resistance' against Modernism and rejecting it could not create any considerable and significant results (Ando, 1989c, p.13). In the light of this situation, it is necessary to concentrate on the unsolvable problems of Modernism, instead of rejecting all its results. The essential and main problem is in fact the guilt of 'environmental crime' that modern architecture played a considerable role in producing it, leading to the monotonous and boring urban context. All the buildings are being built in a similar way, with identical appearances, and the urban context becomes very uniform. This situation was the result of the functionalistic and economic supremacy of Modernism. Extreme consideration of function and adopting the Cartesian coordinate system to achieve it (Ando, 1993d, p.53) generated similar buildings free of any imagination and difference,

[4] This opinion on Modernism is similar to the thoughts of some philosophers, the most important of them Jürgen Habermas, who deal with 'modern' as an 'unfinished project' and focus on its unrealized capabilities. See: (Habermas, 1993)

and the economy obligated architects to concentrate on the cost and numerical issues of building, neglecting its spiritual and emotional implications.

In 'Facing up to the Crisis in Architecture' Ando persists on the anti-human aspects of Modernism and remarks that *"if Modernism had an anti-human aspect, it must have been rooted in its fundamental approach to architecture and not its forms of Modernist architecture"* (Ando, 1986a, p.450). He does not explain what these anti-human aspects are, and how they relate to the reduced and pure forms of Modernism, but in other sources, he tells more about these anti-human aspects.

In 'shintai and space' Ando relates the problem of modern architecture to *"abstract and homogenous character of its spaces"* which could not be understood by shintai (Ando, 1988a, p.453). Shintai, as the authentic image of human beings, embraces not only the body, but also the spirit. Shintai is the unification of body and mind, and the true perception of space occurs just through shintai. Thus, the basic issue of Modernism is its inhuman aspect and not its architectural forms. Generally speaking, the *"distinctive national character and sensibility of each individual"* are being neglected and the cultural features as history and tradition are not in consideration. Moreover, architecture becomes full of uniform spaces and mediocrity as a result of economic rationality. These are the basic and fundamental problems of modern architecture which should be re-examined.

Another problematic feature of Modernism relies on its poor consideration about natural elements, such as light and its essential richness. Ando argues that technology allowed modern architecture to get rid of the construction limitations, and the large and vast openings and windows were built in the buildings. But this technological advancement spoiled the richness of the light, and the excess transparency of the interior led to *"the death of space as surely as absolute darkness"* (Ando, 1993a, p.471). The homogenous space and uniform interiority is questionable for him, and he avoids creating spaces devoid of darkness. It can be said that, in a space full of light, light is absent, because to perceive the existence of light we need the presence of darkness. In other words, light is perceived because of the presence of darkness, and light is light because there is darkness. *"There must be darkness for light to become light"* and the darkness *"is innately a part of light"* (Ibid.).

In addition, the disadvantages of Modernism could be seen in the violence arising from its precise utilization of technology, which lost the 'actual dwelling' within the buildings, and also in the way it communicates with the given site and its characteristics. As an example, Ando refers to the Farnsworth, a work by Mies van der Rohe, and appreciates the architect's continuous efforts in creating a model of space. Using steel, glass, and precast concrete in a very precise and well-detailed manner leads to an aesthetic, but this aesthetic is so precise and serious that it presents a kind of violence so that *"it is difficult to believe that this building could have been intended to serve as an actual dwelling"* (Ando, 1994c, p.472). This violence is the result of reducing all the features of architecture to a limited technologic subject, and deprives architecture of humanity.

The uniform systems Mies employed for organizing space lead to the uniformity of space. As a result of this matter, Ando argues that *"Mies' architecture belongs to everywhere and nowhere"* (Ando, 1994a, p.476). It could occur in every place, because it doesn't concern itself with the local character of the given site. The 'coldness' of the 'endless uniform spaces' created in Mies' skyscrapers was easily visible for Ando during his visit to America. In 'From the Periphery of Architecture', Ando argues about this crisis of place as a result of the lack of 'humanity' in current architecture, and describes this situation as 'the loss of the centre' in which architecture becomes just a 'product'[5] (Ando, 1991a, p.14).

However, Ando believes in the heritage of Modernism and stresses that, *"modern architecture is an undeniable historical fact"* (Ando, 1981c, p.13) and has become as the culture of contemporary architectural thought.

He says that, *"architecture still depends, at a fundamental level, on the forms and methods created by the modernists"* (Ando, 1982, p.446). Although he obviously confesses that *"my architecture is definitely modern"* (Ibid.), he does not try to reproduce the old forms of Japanese architecture through new materials and explains that the 'open internationalist vocabulary of Modernism' cannot demonstrate the sensibilities, culture, customs, and aesthetics of the people. It seems that, he is trying to find a way by which to employ the simple modern shapes like square, rectangle, and circle, and at the same time express the local and native character and identity of the place. He expresses this way as 'a theory of parts'. The theory of parts pays attention to the special character

[5] This expression is very close to the ideas of the phenomenologist like Norberg-Schulz who writes a lot about the lacking of the center in the contemporary cities.

of any form, related to the surroundings, site and the people within it. If the individual parts of any work, chosen related to 'the forces latent in a particular region', could reflect the sensibilities of the Japanese people, we will have a satisfied architecture based on the 'theory of the parts'.

In 'How to Deal with the Hopelessly Stagnant State of (Contemporary) Modern Architecture', he suggests developing cultural treasures in a creative way and 're-adopting' Modernism. He expresses that *"my architecture basically follows the tradition of the modernist compositional and formal methodologies; however, I emphasize the geographic and natural environmental context and climate, as well as historical and cultural heritage"* (Ando, 1989b, p.21). He never rejects formal aspects of modern architecture, but believes that it has denied the cultural dimensions, and does not concentrate on the spiritual features of humanity. *"I want to readopt modernism, which supposedly been dead, and thrust it in a new direction"* (Ibid., p.21), because he mentions that *"its essential functions still remain valid in contemporary society"* [6](Ibid., p.22).

As a strategy for readopting Modernism, he prescribes taking a 'personalized modernism' which is simple on surface, but has a "potent aesthetic consciousness unique to Japan" (Ibid., p.21). In fact, he tends to establish a Japanese-oriented architecture which links the common modern composition and the feature of Modernism to the Japanese characteristics of his country. What makes his architecture unique and Japanese are not the formal aspects, but *"natural regional features, history, anthropological traits, and aesthetic consciousness"* [7](Ibid., p.22).

Ando says that *"I apply modernist vocabulary and technology to my architecture, overlaid with distinct contextual elements such as regional identity and lifestyles of the users. I do not intend merely to mirror the formal tradition of the past; rather, I wish to define new form though their interposition with people's lifestyles and their interrelationships with distinct regional societies. Architecture brings new energy and life through constant dialogue and collision with contextual elements"* (Ibid., p.23).

Ando's belief about the humanistic aspect of Modernism is discussable. He says that *"In my own way I still believe in modern society and I have faith in man"* (Ando, 1994a,

[6] In this sense, he stands against postmodernist architects and theoreticians who had announced the death of modern architecture, such as Charles Jencks who expressed the exact time of its death.
[7] Considering regional features is what is called 'critical regionalism' with regards to Kenneth Frampton.

p.477). Ando relates Modernism to Humanism and argues that they are values which must be coexisting, but have been in conflict in contemporary society. It seems that, speaking about 'humanity' Ando refers to capability, emotion and spirit of human beings, not to 'humanism' as the common term in philosophy. Most of the philosophers criticize humanism and condemn its approach to humans in which there is a clear separation between body and spirit, and as we know Ando never believes in this separation.

Postmodernism

According to Ando, after World War II, Japan sustained a very rapid growth not only in economy but also in current lifestyle. The accepted values changed basically and the old ways of life got lost. Moreover, as a result of the development of the cities, the traditional relationship between the houses and nature was impossible to be created in the new urban contexts. In this situation, in the sixties, most of the architects tried to employ new materials like concrete and steel to reproduce the forms of the traditional Japanese architecture entitled Japanese Style. This was a misunderstanding, because there is a strong and undeniable relationship between the forms and material, and ignoring this profound relationship will lead to many broad difficulties. For instance, it must be acknowledge that producing old forms with new materials can't support the deep changes which happened in the lifestyle and also norms and criteria of the new Japan. Ando indicates that, *"most of these buildings, however, did no more than copy of old-fashioned elements like roof forms, deep eaves, lattices and verandas"* (Ando, 1982, p.446).

For example, Ando points out the Sukiya character in the post-modern architecture of the 1980s in Japan, which was actually a *"formal game-playing, devoid of the original spirit of Sukiya"* (Ando, 1994d, p.469).

Here I will summarize Ando's opinion about Postmodernism quoting some statements of his.

- Postmodernism takes a very superficial approach to architecture and just employs nostalgic and *"simplistic allusions to historical forms and the ornamentation that had once been rejected by Modernism"* (Ando, 1986b, p.460). Thus, it concentrates on forms, and does not offer a true solution to the problems of Modernism.

- Although Postmodernism, concentrating on history, taste, and ornament, is somehow right in a way, it *"quickly becomes mired in hackneyed expression, producing a flood of formalistic play that is only confusing rather than inspiring"* (Ando, 1991c, p.458).
- When the postmodern sensibility in architecture *"came into contact with commercialism it ceased being a viable expression and became a commodity. Everything became a matter of surface imagery, a world of interchangeable surfaces, depending on the fashion of the moments"* (Ando, 2002e, p.78).
- Postmodernism is a result of a one-dimensional reading of the Modernism, and refers to the ornaments which have been rejected by it (Ando, 1988a, p.453).

All these statements imply that, he never believed in Postmodernism as a true solution, and condemns it as a superficial approach to the basic problems of Modernism on one hand, and to the deep dimensions of human beings on the other hand. Nonetheless, its weak attention to history and culture is somehow remarkable.

Deconstruction

Ando argues little about Deconstruction. In 'From the Periphery of Architecture', he discusses that the Deconstruction movement, which is influenced by the philosophy of Jacques Derrida and aims to dismantle the 'language-centred culture of the West', is highly related to the context of Western culture, and its use in a different context, such as the Japanese context, must be studied and re-examined (Ando, 1991a, p.14). These remarks show that he is very pessimistic on utilizing thoughts and subjects which are not strongly related to the existing culture and situation.

Discussing the grids and his way of employing and having them interfere with each other, Ando refers to Eisenman and argues that although his spaces are in fact different from Mies and are not uniform and homogenous, are not also able to be 'truly heterogeneous' (Ando, 1994a, p.477).

These two expressions indicate that Ando not only does not believe in Deconstruction and its capability of the creation of a new and brand space, but also acknowledges the entirely different tradition and background of Deconstruction which is based on the Western way of thinking and its literature. It is clear that when he confesses to the obvious differentiation of the body and perception between a Japanese and Western person, and as long as he is suspected whether he will be able to design a good 'house'

for a foreign family or not, he cannot sympathize with the Deconstruction and its approach to architecture.

2-2-2-5 Narchitecture (Nature-Architecture)

As I pointed out in the theme ‘geometry’, Ando believes that three essential elements participate in the crystallization of architecture (Ando, 1990c, p.456): first of all, real materials such as exposed concrete or unpainted wood which are commonly used by him in most of his works. The second one is ‘pure geometry’, based on Platonic volumes or three dimensional frames as presented inthe Pantheon. The last element is nature; not nature as it is in the environment, which means raw nature, but ‘domesticated nature’ (Ibid.). With ‘domesticated’, he wants to focus on his special and unique attitude towards nature and for him this means the man-ordered nature in which the elements of nature such as light, sky, and water have been abstracted. In other words, domesticated nature is not the nature as can be found in the surroundings, but a nature that has been transformed. Integration of these three elements, according to Ando, makes the architecture manifested, and stimulates the human beings in an essential manner.

By putting architecture in a continuous confrontation with the nature, Ando believes that blending architecture into nature is in fact a passive action. His approach to nature is not mingling architecture with nature completely, so that architecture loses its entity. In other words, it is in contrast with the organic approach to architecture and nature which intends to have a high harmony with nature and appreciate it as it is. Moreover, it is also different from the modernist attitude to nature, which used to deny nature and conquer it. He describes this kind of confrontation as the ‘architecturalization of nature’ or ‘naturalization of architecture’, which I will refer to as ‘narchitecture’. At the end, we have a unified entity that establishes a new landscape, eliminates the opposition of the nature and architecture, and creates a resonating community of the people, geometry, light, water, greenery, and other elements of architecture and nature, in an inter-layered complex (Ando, 1993d, p.148). In this new landscape, nature and architecture do not conquer each other, but live in a continuous interaction independently while integrated.

Ando is very interested in the way traditional Japanese architecture used to deal with nature. In ‘Towards New Horizons in Architecture’, he discusses different attitudes of Japanese and Western traditions towards nature. In Japan, human life is not opposed to

nature and does not intend to control it, but instead wants *"to draw nature into an intimate association in order to find union with it"* (Ando, 1991c, p.460). As a result of this matter, we cannot find any clear and strict demarcation between outside and inside. This kind of presence has been neglected in the contemporary societies, especially in post-war houses in the guise of rationalism, and the true relationship between people and natural elements has been discarded. Theses discarded elements are *"the rays of the sun, the flow of the wind, and the sound of the rain"* (Ando, 1991a, p.15) which speak directly with man and communicate with the spirit and body. Ando confesses that *"when water, wind, light, rain and other elements of nature are abstracted within architecture, the architecture becomes a place where people and nature confront each other under sustained sense of tension"* (Ando, 1991c, p.460). He hopes that as the result of this constant confrontation the spiritual sensibilities, which are latent in contemporary humanity, will be awakened.

In "In Dialogue with Geometry: the Creation of Landscape", he talks about the 're-creation of nature' and acknowledges that his aim is constructing a rich encounter among the architectural elements, the site's indigenous elements, and people, which is neither 'environmental preservation' nor 'artificial modification of the natural', and through which a new landscape will emerge. Here, he distinguishes his approach to nature from the one in Japanese tradition and remarks that, *"my endeavour, in other words, has been to engage the logic of nature and the logic of architecture in dialogue – not so that one might absorb the other, and neither so that they might obtain, as in the Japanese aesthetic, an ambiguous fusion, but in a manner by which their harsh confrontation will produce a place rich in creative resonance"* (Ando, 1993b, p.25). He never explains why the traditional approach is ambiguous. What is obvious for us is that, although he appreciates Japanese attention to nature and discusses the ways traditional Japanese architecture has introduced nature into the architecture, he employs a different way. For example, in traditional architecture, nature and its various aspects are present in the interior space through very thin paper walls and panels named 'shoji'. In other words, there is no distinct distance between interior and exterior, and inhabitants could feel nature immediately. But in the works of Tadao Ando which are located in urban context, there is a strong separation between the inner realm of the house and outer realm of the city, and thick walls protect the interior space. In this case, Ando provides a courtyard, as a microcosm at the heart of the building, to present nature into the architecture.

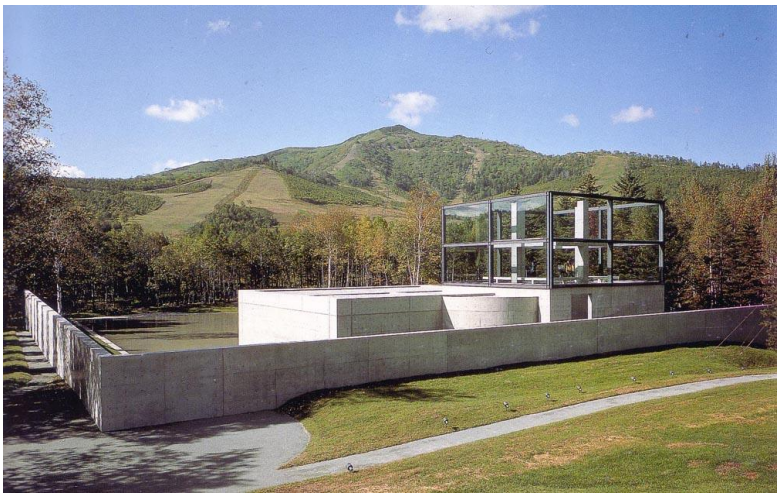
Obviously, when the building is located in a place surrounded with the natural environment, he opens the building into the nature, to make an immediate confrontation with natural elements. In this case, nature is present more palpably in the interior space.

The courtyard is in fact the realm of the presence of the nature. In this interstice which has been an essential element in Ando's architecture since the Azuma House (1976), inhabitants could easily comprehend the true presence of the nature, feel the transition of time, and observe wind, sunshine, sky, and other attributes of the nature. In the Azuma House, one third of the building is occupied by the courtyard, which plays an essential role in the articulation of the interior spaces. Ando explains the importance of the courtyard as follows: *"the courtyard is an important place where seasonal changes can be directly perceived through the senses. The expression of nature changes constantly. Sunlight, wind and rain affect the senses and give variety to life. Architecture in this way becomes a medium by which man comes into contact with nature"* (Ando, 1984a, p.449).

Architecture is understood as a means to introduce nature to human beings. Reminding that *"architecture is a medium that enabled man to sense the presence of nature"* (Ando, 1986b, p.451), he wants to confess on his unique conception of nature, that is man-made nature, not nature as-it-is, because existing and intact nature is comprehensible through the direct contact with nature, and does not need any kind of medium.

Ando emphasizes on the representational quality of nature and uses it to enrich his abstracted feature of architecture. He believes that architecture is in fact a constant conflict between abstraction and representation. Representing nature is bringing it into the work of architecture quantitatively and qualitatively. Moreover, by introducing nature into the abstract body of the building, the representational quality of the nature enters into it and transforms what is still and self-sufficient into what is motion. The result is the simultaneous co-existence of the opposite features of abstraction and representation, nature and building, and creating a man-made nature. At the end, the existing challenge between architecture and nature will lead not to conquering and swallowing each other, but living in a peaceful manner. Therefore, *"nature in the guise of light, water, sky – introduced into the basic architectural form which has been ordered through geometry – oscillates between abstraction and representation and produces an architecture that is something of both"* (Ando, 1991a, p.15).

Generally speaking, Ando intends to bring the elements of nature into the elements of architecture to make a clear confrontation with the people visiting them. In this way, people will comprehend the presence of nature, presented in the body of the architectural work, and the tension created as a result of this conflict will awaken their body as a living, corporal being to the nature. This process will evoke the spiritual sensibilities of the people. Moreover referring to the essential features of the history, and not to the forms and styles, and introducing them into the architecture, will form a continuous dialogue between the people, architecture, and landscape and will connect them to the future. In other words, this permanent dialogue will lead to a strong continuous interaction between architecture and people. Finally, we will have an architecture full of the past, present, and future.



55. Church on the Water, Tadao Ando

Here, I want to quote Ando's explanation about the 'Church on the Water', in which he establishes a unique relationship between architecture and nature, and concentrates on the basic expressions of it:

> *"Two squares, one 10 metres to a side and the other 15 metres, overlap in plan and face the pond. Wrapped around them is a freestanding L-shaped wall in concrete. Walking along the outside of this long wall, one cannot see the pond. It is only on turning 180 degrees at an opening cut out at the end of the wall that the pond is seen for the first time. With this in view, one climbs a gentle slope and reaches an approach area surrounded on four sides by glass. This is a box of light, and under the sky stand four separate crosses. The glass frames the blue sky and allows one to look up the zenith. Natural light pervades the space, impressing on the visitor the solemnity of the occasion. From there one descends a curving, darkened stairway leading to the chapel. The pond is spread before one's eyes, and on the water is a cross. A*

> *single line divides earth and heaven, the profane and the sacred. The glazed side of the chapel facing the pond can be entirely opened, and one can come into direct contact with nature. Rustling leaves, the sound of water, and the songs of birds can be heard. These natural sounds emphasize the general silence. Becoming integrated with nature, one confronts oneself. The framed landscape changes in appearance from moment to moment.*
>
> *In designing a number of chapels I have thought about sacred space. The question I asked myself was what is sacred space to me. In the West, a sacred space is transcendental. However, I believe that a sacred space must be related in some way to nature. Of course this has nothing to do with Japanese animism or pantheism. I also believe that my idea of nature is different from that of nature-as-is. For me, the nature that a sacred space must relate to is a man-made nature, or rather an architecturalized nature. I believe that when greenery, water, light or wind is abstracted from nature-as-is according to man's will, it approaches the sacred. The Church of the Light, now under construction, represents an effort to architecturalize or abstract in the above sense the natural element of light. Space is nearly completely surrounded by substantial concrete walls. Inside is true darkness. In that darkness floats a cross of light itself. That is all there is. Outdoor light that has been architecturalized and rendered abstract by the opening in the wall imparts tension to the space and makes it sacred"* (Ando, 1989a, p.455).

The core points of this passage can be summarized as follows:

- The way the pond and the building of the church are seen is like sacred places. In most of the sacred places, the confrontation of the person and the sacred object is not spontaneously, and usually takes part after passing through a hierarchical approach to the main part of the sacred place.
- By stating 'a single line divides earth and heaven, the profane and the sacred', Ando understands the earth as the place of profane and the heaven as the location of the sacred. But what is profane and what is sacred? Talking about the sacred spaces, he indicates that a sacred space is not a transcendental space as the western one. The sacred space actually must be related to the nature. Moreover,

this opinion has nothing to do with Japanese animism or pantheism. In other words, Ando does not have a religious understanding of the sacred space. The sacred space is not the place of the gods. It is very concrete and real, and is supposed to present the true aspects of nature. Ando says that 'in that darkness floats a cross of the light itself. That is all there is.' This means that the presence of the light makes the space sacred, and that is enough. When the light penetrates through the cross shape opening in the wall, it imparts tension, and this tension makes the space sacred. The sacred space is the abstraction of the natural elements like light, wind, and water, from nature-as-is, based on the man's will.

- In brief, the sacred according to Ando is not religious; it is very natural, secular, and profane.
- Ando distinguishes between the nature-as-is and man-made nature, and argues that in architecture, we encounter the man- made nature. He does not intend to present the natural elements as they are, but he changes them through the activity of architecturalization. Architecturalization means to change the elements of nature through the elements of architecture. In other words, nature is different from what it is in original nature. Man-made nature is the result of the interaction between the building and nature.
- Stating that 'I believe that when greenery, water, light or wind is abstracted from nature-as-is according to man's will, it approaches the sacred' Ando stands against the traditional Japanese concept of the nature. In the old Japan, people could not have any intentionality towards the nature.
- The meaning of silence is not to be quiet. In the silence, you can hear some sounds as well. Silence means to be in a natural condition. Nature is silent, with its wind, river, birds, and so on. *"Rustling leaves, the sound of water, and the songs of birds can be heard. These natural sounds emphasize the general silence"* (Ibid., p.455). Silence is related to the natural harmony of the elements of the nature. In this sense, building within nature implies letting those elements be present in the architecture, and the people could perceive them. In other words, architecturalization should not change the silence of the environment.

As I explained, Ando wants to bring architecture from the mere thought to reality, settle it on the ground, by means of introducing the elements of the nature - water, wind, light,

rain, and sky - into the architecture. When the building is located truly on the earth, and the elements of nature are essentially abstracted within it, it will be able to transform into a scene in which *"people and nature confront each other under a sustained sense of tension"* (Ibid., p.460). Ando hopes to awaken the spiritual sensibilities latent in contemporary humanity through generating of this tension in his works.

Now, let's focus on the natural elements and their participation in the creation of architecture more. One of the important elements is the 'earth' and its relationship with the architecture and building. Ando argues that nature, in the form of light, wind, and sky, *"restores architecture from a metaphysical to an earthly plane and gives life to architecture"* (Ando, 1991a, p.19). In other words, elements of nature relate and link architecture to the earth, and help in the realization and embodiment of it. Earth is a field in which architecture takes place, and other elements of nature gather in a scene where the building locates. This thought is actually related to the concept of site and place, an important concept in Ando's architectural thought, which acts as the basic and essential issue of architecture.[8] Sky, on the opposite side of the earth, is the house of the sun, wind, rain, and other elements. As 'an element neglected in contemporary cities', Ando tries to strengthen its presence in his architecture, especially in courtyards located in the nucleus of the buildings. In the 'Nara Convention Hall', leaving the ascending stair open as a roof garden, he wants to awaken visitors to this forgotten natural element.

Ando's attention to water is of high importance. He employs a very delicate and poetic attitude to the elements of nature. Describing a stream called 'Isuzu River' he writes: *"I find the sight of its pure current very moving and beautiful. Revisiting the river brings back memories I had almost forgotten in the intervening years. Gazing at the long continuous wall that rises from the surface of the water to the level of the eye is strangely relaxing. Perhaps it is because that wall by the water endures even as nature undergoes change and time passes in a never-ending flow. Water has the strange power to stimulate the imagination and to make us aware of life's possibilities. Water is a monochromatic material, seemingly coloured yet colourless. In fact, in that monochromatic world there are infinite shades of colour. Then, too, water is a mirror. I believe there is a profound relationship between water and human spirit"* (Ibid., p.12).

[8] This will be elaborated in the coming theme 'place and scenery'.

He tries to highlight all the aspects of the water and utilize them in his architecture. Attributes which are related to the water constitute his fundamental approach of him to the architecture. In other words, he employs the hidden characteristics of the water in his works. Purity of the forms and the monochromatic, yet colored surface of the concrete, his appreciation of memory and tradition, his attention to time and eternity, his concentration on imagination and creativity, designing a pond in front of the buildings, to stimulate the human spirit, are all the result of taking a poetic and essential attitude towards water.

In the 'Times project', he located the building very close to the 'Takase River'. This arrangement enables the people to come to the water and dip their hands in the flowing water. At the 'Children Museum' he has designed places that have no clear function, such as a long roofless wall and tall columns. Using them he intends *"the architecture to allow people to live animatedly in nature"* (Ibid., p.18). Moreover, children who usually are not enthusiastic about playing directly in nature in contemporary society, could experience elements of it directly and discover their own games. In this museum, all the architectural elements are allowed *"congenial meetings with water, forest, and sky under ideal conditions"* (Ando, 1991c, p.461).

Light

Light, as a natural element, plays the basic role in the architecture of Ando, among others. He employs a very poetic approach to the light and its presence in the world. Here I summarize his expressions on light, to highlight his concern with it:

"Light is the origin of all beings."

"Striking the surface of things, light gives them depth."

"Light grants autonomy to things."

"Light: the creator of relationships that constitute the world."

"Light continually re-invents the world."

"Light gives, with each moment, new form to being and new interrelationships to things."

"Light gives objects existence as objects." (Ando, 1993a, p.470)

These expressions show how important light is for Ando. His poetic and emotional attitude towards light as the origin of all being plays a powerful role in his architecture. According to Ando, space in architecture is deeply related to the light and its way of

manipulation, so that he indicates *"the creation of space in architecture is simply the condensation and purification of the power of light"* (Ibid., p.470).

Ando remarks that his perception of light is based on his spatial experience of a medieval monastery. The masonry, thick stone walls and their simple, ornament-free openings on one hand, and glorious and rigorous interior space full of powerful presence of light on the other, has created an awareness of *"something penetrating, something transcending the severity of religious precepts"* (Ando, 1990d, p.458). It seems it is the limited and affective presence of light in interior spaces that is able to produce and provoke such a deep feeling.

Ando condemns Modernism because of its way of dealing with light. He stresses that light could be introduced into the interior space in different ways, from the top, from a low window, and so on, and varied manipulation of light produces rich spaces. Because of the economic problems of modern architecture and the necessity of quick building, Ando says, modern architects did not pay enough attention to this capability of light and neglected it.

In this way, Ando seems to be more interested in the Western way of employing the light rather than the Japanese one. Talking about the dignity of light, he explains that in the Tea house, for example, light passes through the paper stretched over a delicate wood frame. Although he says that, *"light quietly diffuses into the interior to mingle with darkness"* (Ando, 1993a, p.470), it is obvious that this diffusion will lead to a monotonous space because of the expanded paper-wall. In other words, the ample amount of the light will make the interior space monotone. On the other hand, in the old Western architecture, the walls were very thick and the windows were severely constructed in them. These windows seem not to have the function of visual entertainment, but just fore the penetration of light. The *"solid resolute construction"* of the created space, he says, *"was carved – like a sculpture in the making – by a line of light that pierced the darkness"* (Ibid.). Reviewing the works of Tadao Ando, for example 'Church of the Light', it becomes evident that his approach is utilizing the light as Western architecture used to do, because in his works the light is not monotonous, and is present through the specific and limited openings.

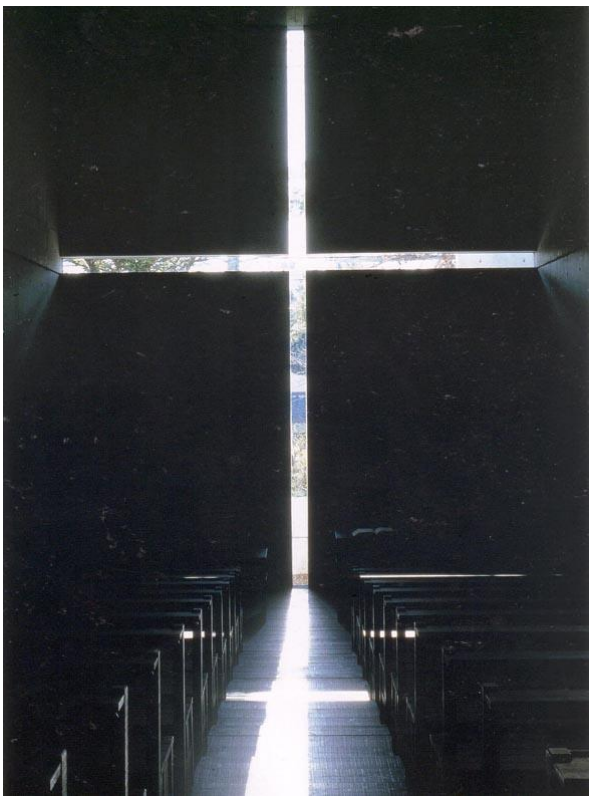
56. Church of the Light, Tadao Ando

Light, could not be perceived unless we have its opposite entity, darkness. In other word, man's perception of light is highly related to darkness and its way of presence in space. Ando argues that technology allowed modern architecture to get rid of the construction limitations, and the large and vast openings and windows were built in the buildings. But this technological advancement spoiled the richness of the light, and the excess transparency of the interior lead to *"the death of space as surely as absolute darkness"* (Ibid., p.471). The homogenous space and uniform interiority is questionable for him, and he avoids creating spaces devoid of darkness. We can say that, in a space full of light, the light is absent, because to perceive the existence of light we need the presence of darkness. In other words, light is seen because of the presence of darkness, and light is light, because there is darkness. *"There must be darkness for light to become light"* and the darkness *"is innately a part of light"* (Ibid.).

Light not only acts as the essence of the space, but also awakens the human body to the presence of time. Light which is received from the distant sun, varies *"in direction, angle and intensity, depending on the place, the season and the time of day"* (Ibid.) and this continuous changes of the presence of the light forms our perception of space. In other words, light is fundamentally related to the space through the time. In different times, we encounter a different space and have a special sense of it. Moreover, the varied presence of light during the day relates the human body to nature and reports the career of time.

Because of Ando's interesting in presence and absence of the light, the underground spaces become very important. He explains that *"it is precisely with an underground space that light becomes the theme. As one goes down deeper, the air, which had been active aboveground, becomes thinner, and the still darkness becomes more profound. The moment light enters from above and falls on the walls shaping that darkness, space appears. That modulated, continuous space in which light serves as a signpost is the invisible architecture I have continued to pursue"* (Ando, 2007, p.11). In this way, Ando says that *"I attempted to give character to each space by the use of light. I wanted light penetrating the darkness to give direction on the architecture"* (Ando, 2006, p.9).

57. Chichu Art Museum, Tadao Ando, aerial view



58. Church of the Light, Tadao Ando

Thus, Ando states that his entire architectural career was a search for a 'matrix of space', which was *"an obscure place like a cave surrounded by thick, heavy walls of earth, or a space in the darkness lit only with a dim ray of light"* (Ando, 2005c, p.88). He acknowledges that these images are rooted in physical – and unconscious – inclinations in his life; the places he has lived in, and visited. This tendency towards 'darkness rather than light, below ground rather than above', according to him, was based on his desire to return to the origin of architecture. This celebration of darkness, which is essentially based on the presence of light, is what he refers to it as 'lightscape' (Ibid.). He

employs this approach in some of his projects, mostly in the 'Chichu Art Museum', an underground building in which the light functions as a guide.

Understanding Ando's attitude to light, and his thought about its ways of presentation, I want to conclude this theme quoting his writings on 'Church of the Light' and listen to his words:

> *"Light, whose beauty within darkness is as of jewels that one might cup in one's hands; light that, hollowing out darkness and piercing our bodies, blows life into 'place'. It was space constructed of such light as this that I sought, for example, in Church of the Light. Here, I prepared a box with thick enclosing walls of concrete - a 'construction of darkness'. I then cut a slot in one wall, allowing the penetration of light-under conditions of severe constraint. At that moment, a shaft of light sharply fractures the darkness. Wall, floor and ceiling each intercept the light, and their existence is revealed, as they simultaneously bounce back and forth among them reflected light, initiating complex interrelationships. Space is born. Yet, with each increment of change in the angle of light's penetration, the beings of things, and their relationships, are recreated. Space, in other words, never begins to mature, but is continually made new. In this place of ceaseless birth, people will thus be able to evoke the resonant implications of life"* (Ando, 1993a, p.471).

2-2-2-6 Reality and Virtuality

Ando is worried about the new orientation of society which is based on information and its increasing presence all over the world and in the aspects of life. This attitude is so comprehensive that as the result of it *"architecture too is becoming a piece of information"* (Ando, 1990b, p.460). This tendency seems to be unavoidable, but the problem is that we may just concentrate on the virtual aspects of architecture and ignore the realistic and objective ones.

Talking about the reality of our life, Ando confesses that we have a lot of virtual subjects, like information and knowledge around us, so that virtual reality is becoming *"another 'true' aspect of reality"* (Ando, 1999, p.121). In other words, virtual reality constitutes some parts of our real world, but this does not mean that we deny the reality of life. As an architect, one should consider the site of a building which is based on

reality, and think about the ways we realize our imaginations. After visiting a building, the physical reality of it ends, but it remains in our minds for a long time.

Computers as a threat for reality

One of the various aspects of virtual reality and its presence in architecture is the computer and its tools for designing architectural forms. Explaining changes which have happened because of the Industrial Revolution and so on, Ando mentions that the next changes will be as a result of computer technology. Because of the rapid and considerable development of the information technology *"humans are going to be replaced by a technology which will control the whole system"* (Ando, 1994a, p.476). The way of life and traditional values are disappearing and all the differentiations are eliminating. Jobs and the way people do them are changing, and artificial intelligence replaces the intellectuality of people. However, our intellect doesn't work just by analyzing logical and rational data, but through intuition and emotion. Artificial intelligence has nothing to do with spiritual capabilities of human beings, and just works on the level of virtuality. Architects have begun to do their architecture with computers, and *"the outcome will be a loss of all differentiation and every thing reduced to the kind of calculation computers can do"* (Ibid., p.478). This situation will lead to the uniformity and homogeneity. Ando believes that the twenty first century is the century of feeling and dreaming and without them we will lose our life.

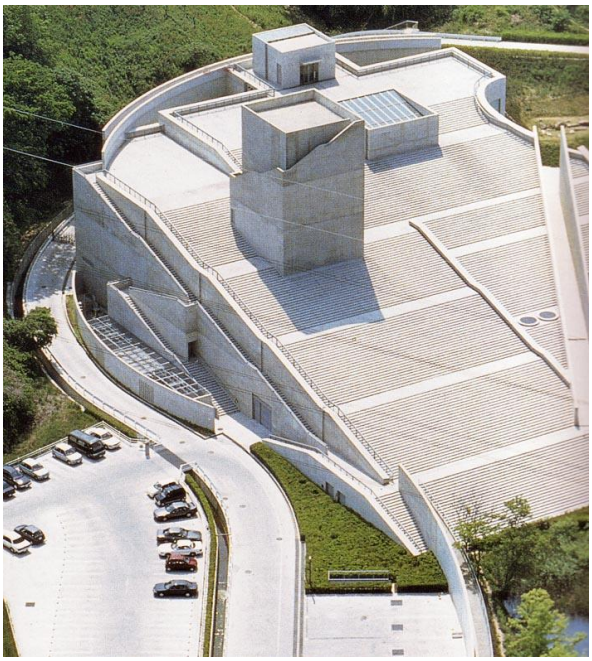
Ando criticizes that the 'computer generation' whose works are based on computer programs and their capabilities could just produce places that don't reflect human sensibilities and emotions (Ibid., p.477). Their senses and feelings are strongly related to the computers. He affirms that imagination and intuition are realms *"where the computer can never go"* (Ibid.). Computers produce spaces on the basis of logic of technology and rational systems. They don't have feelings and don't know how to think. Ando asks the people who work in his office to have firs a good ability in designing and drawing with hands.

Inhumane characteristics of computers persuade Ando to take a conservative approach in using computers and just focus on their physical capabilities. He says that he usually uses computers just for producing repetitive and homogenous spaces, not for spaces which should be full of emotion and feeling. He employs his sensitivity to change the character of these uniform spaces, and make them sensual. As a result, he will be able to eliminate

the banality of repetitive spaces, referring to his sensibility (Ibid., p.478). Although for most of the people computers are seen as an extension of the brain, for Ando they are *"just giant calculators"* (Ibid.). To solve this problem, our sensibilities must be entered into the non-humanistic abilities of them to make sensitive and spiritual spaces, not mathematical and numerical ones.

Loss of the body

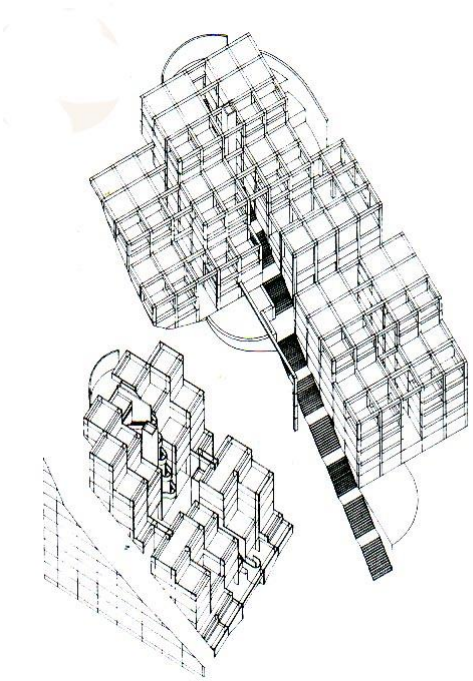
While the world is becoming more and more computerized, the physical aspect of the things is becoming weaker and weaker. In this situation, the sense of the body is missed and we are unable to experience space physically through our body. Thus, the lack of body and physical perception of the world should be a concern for architects (Ibid., p.479). We sense the world through the body and feel our existence in the soles of our feet. Architects should create spaces through which people could be aware of their body and physical presence. Ando explains that in the 'Chikatsu-Asuka Museum' he has created a long approach to it and people should walk through it to reach the main building. Moreover, the huge functionless staircase gives a 'physical reaction' to the bodies of visitors (Ibid.). Something like this happens in 'Rokko Housing', with its stairs. Walls and floors could promote the physicality of the human body as well.



59. Chukatsu- Asuka Museum, Tadao Ando

According to Ando, modern architecture paid more attention to the rational issues and reduced the reality into numerical and measurable standards to resolve the social problems (Ando, 1993c, p.7). As a result of this process, the fictional aspects of architecture are neglected. Ando believes that most of the buildings in contemporary architecture have no fiction, *"they are purely functional. They don't give people anything to think or dream about. They exist without inspiring people"* (Ando, 2002e, p.66). Ando proclaims that his architecture is not the direct presentation of the reality and rationality,

nor its filling with fiction. Instead, he wants to *"instil fiction in the core of the real"* and create a *"defamiliarized space whose fiction informs the everyday"* (Ando, 1993c, p.7).



60. Rokko Housing, Tadao Ando, Drawings

Ando does not say how he will do this, but it seems that by fiction, he refers to the spiritual aspects of his architecture, meaning the intuition, spirit, ambiguity, delicacy, and sensibility, and by reality, he points at its realistic aspects, like rationality, clear geometry, body, and structure. Pursuing a multidimensional architecture which considers various attitudes of human beings simultaneously, he hopes to create an architecture which combines the real and the fictitious. He hopes that this kind of contradictory architecture which occurs in the gap between reality and fiction, between the rational and the irrational, will give a new life to society by challenging it and inviting it to a serious inquiry. Moreover, he prefers to create a changing fiction, in which when you walk through the space, the scenes change, the mood changes, the sense of space changes, and in fact, the fiction itself changes (Ando, 2002e, p.66).

In this increasing information oriented society in which everything is becoming data and bits of information, Ando takes a pessimistic view towards it and trusts to primitive societies:

> *"I think the developed world with its continual bombardment of information that makes it impossible for us to cultivate the spirit and respect the needs of our bodies, is in fact paving the way for its own extinction. Maybe it's outsiders who live on the edge of our civilization, or the primitive societies which still survive despite the immense threats they face maybe these are the people who will turn out to be the saviours of humanity"* (Ando, 1994a, p.481).

In a somewhat different expression, Ando argues that in an architectural work, the 'rational world' and the 'real world' should be combined and form a unified architecture. The rational side is indeed the creativity and ideals of an architect, or in other words, his

mental and conceptual thinking. On the other hand, the real side refers to the sensibilities and sensations acquired throughout a life which constitutes one's human quality. Ando aims at unification of these two different realms through 'additive' architecture. He also confesses that if the characteristics of an architect are not revealed in a building, 'the flavour of the architecture will be missed.' In other words, in an architectural work the sensibility of architect is being represented.

Moreover, Ando writes about two poles, 'abstraction' and 'reality', and tries to link them together by creating a vivid interaction between them. By abstract, he aims at geometric organization of modernism and its compositional heritage. On the other hand, 'real' refers to the cultural issues, tradition, history, and natural context which are current in the cities and the people's lives.

In another place, he talks about the 'reality' versus 'imagination' and mentions that architecture moves between two different realms, reality and imagination. At the end, we should obtain a 'harmonious duality' through realigning them (Ando & Frampton, 1989, p.44). Using these words Ando wants to confess on the separate, yet harmonized entity of the mentioned realms. In other words, the result is a clear and complete harmony, but harmonious duality. All the oppositions are presented separately, but harmoniously.

2-2-2-7 Universality and Individuality

Universality and civilization

Ando points to universalization as a 'worldwide phenomenon' and relates it to generalization and standardization. He argues that these are all the result of civilization. Civilization, in fact, intends to limit the differences and individualities, extends the similarities to get more benefits and profits, and aims at reaching a comprehensive situation in which all the varieties have been eliminated. Unification diminishes the varieties which act as the bases of culture. In other words, culture stands against universalization, endeavors to preserve its particular character and manifest as a distinguished identity (Ando, 1986a, p.450).

On the other hand, architecture is founded on the profound differences rooted in different histories, traditions, climates, socialities, and religions of cultures which constitute the characteristics of each culture. Thus, universalization actually acts against architecture and may endanger it, because it may eliminate these features making a universal and

comprehensive international culture. As a result, *"similar buildings are being constructed throughout the world, and cities are losing their individuality to become ominously monotonous"* (Ibid.).

Ando says that although standardization has lead to progress in contemporary countries, its basic disadvantages are also dramatic and of high importance. These disadvantages are actually related to the 'cultural elements' that used to play a fundamental role in societies in the past, like history, tradition, and environmental characteristics. Moreover, he believes that contemporary civic buildings are very identical, and the cities are too similar with no distinguishing features (Ando, 1989b, p.21). In fact, economic rationality has created monotonous environments in the cityscapes.

In an interview with Hiroshi Maruyama in May 1994, Ando remarks that the uniform systems Mies employed for organizing space lead to the uniformity of space. As a result of this matter, Ando argues that *"Mies' architecture belongs to everywhere and nowhere"* (Ando, 1994a, p.476). It could happen in every place, because it doesn't concern itself with local character of the given site. It can be said that Miesian architecture is characterless, without any connection to the surrounding and full of repetitive uniform emotionless spaces. The 'coldness' of the 'endless uniform spaces' created in Mies' skyscrapers was easily visible for Ando during his visiting America.

In 'Nature and Architecture', Ando condemns the current tendency towards generalization and mentions that this tendency reduces humanity and individuals to quantitative entities and leads to monotonous urban contexts. Moreover, imagination and creativity get lost and everything is replaced by mediocrity (Ando, 1990b). One of the lost senses, he believes, is the sense of depth and richness of darkness which results in uniformly illuminated spaces (Ando, 1990d).

However, Ando tries to distinguish between universalization and universal levels of human beings. He argues that all kinds of art forms created by man, and *"whether they are old or new or made by different cultures, connect at very deep and universal levels"* (Ando, 2002e, p.44). He continues that the point at which all the great architectures converge is 'stillness'. To be global, in his mind, is not being dominant through the culture of globalization, but to highlight the common level of the art and human beings. Explaining Western architecture in which space is defined by the walls and comparing it to Eastern architecture in which space is more oriented towards the outside and open to

nature, Ando stresses that today we should not think about Western or Asian architecture, *"but something that is global, a bridge to a space that is about any person"* (Ibid. p.33).

Rejecting the universality and uniformity of architecture and space, Ando suggests various proposals to solve this common problem:

- Cultural elements: Concentrating on the cultural elements and presenting them in the works, Ando fights against awful advancing generalization, which is going to overwhelm the universe in a monotone, characterless, and boring integrity.
- Re-evaluation of tradition: Reciting that in the contemporary cultural situation of Japan, there is a tendency to submerge the distinctiveness of Japanese culture and its particularity, he argues that it is time *"to re-evaluate our own indigenous tradition"* (Ando, 1990d, p.458). As a remedy for the uniform spaces which have forgotten the richness of darkness, he suggests a restoration of richness to space.
- Alien environment: Modern architecture, and in particular Mies van der Rohe, believed in universality as achieving the freedom of environment through the transparency and characterless architecture which could be applied anywhere. This homogeneity and uniformity seemed to reach the universality. But for Ando, universality refers also to the unexpected action of the people who observe the architecture, which will be achieved through the architecture *"completely alien to its environment"* (Ando, 2000a, p.22). Ando doesn't explain how an alien architecture will be lead to universality. He has also discussed the betrayal of architecture, an architecture which changes the observer's expectation. We can discuss that when Ando doesn't accept the harmony with environment, landscape, and nature, and draws the aim of architecture creating tension between the given and the man-made which generates a new environment, then this newness will seem different and unfamiliar to the people and look like alien. The new environment can communicate with various people and they will understand it differently so that the created condition can transcend to the level of universality. In other words, universality means to communicate to a broad range and variety of people.
- Interfering grids: Ando points out that although he uses grids, his architecture is not uniform and homogenous. When two grid-based homogenous spaces

"interfere with each other, there is a slippage between them which creates the estrangement you get when identical entities collide" (Ando, 1994a, p.477). In other words, Ando believes that two interfering grids will create tension between them, and will enrich the produced space. This space is not a homogenous space, but full of emotion and sensibility. Remarking Eisenman and his statement that 'the grid is right', Ando affirms that although his spaces are different from Mies' and are not uniform, they *"are actually unable to be truly heterogeneous"* (Ibid.).

- New hypothesis: Ando affirms that although he has done some works all over the world, such as in Italy, France, Spain and the US, he is very unsure about the perception of these projects by the people. He argues that he has always been Japanese and his architecture is strongly related to Japanese tradition, history and culture. He wonders if he could truly pay attention to the differences between his Japanese sensibility and other countries or not. He points out that he intends to discover 'new hypotheses' on which to base his architecture and to *"go on trying to express whatever seems universal and particular at the same time"* [9] (Ibid. ,749).

Individuality

Ando concentrates on individuality against universalization. An alarming consequence of growing universalization, intending to eliminate the various features of the cultures and constituting an integrated worldwide culture, is the rejection of individuality. All people are reduced to some calculable units referred to as 'the masses'. Elimination of individuality will lead to mediocrity and the creation of architecture which *"is particularly individualistic work"* (Ando, 1986a, p.450) will be entrusted to organizations. These organizations do not concentrate on the basic needs and desires of the people, and just seek rational and economic profits. At the end, we will encounter an architecture that lacks variety and individuality, and is devoid of imagination and emotion. Thus, *"the dreaming and lunacy that conceivably occupy an important position in the production of a work of architecture are being eliminated and replaced with good sense and mediocrity"* (Ando, 1986c, p.56). He refers to this situation as the absence of the quality of individuality.

[9] This intention is close to the critical regionalism of Kenneth Frampton.

To avoid this dangerous consequence, Ando proposes an individualized architecture, to salvage it from creating a monotonous cityscape through giving *"flight once again to an architectural imagination based truly on the individual"* (Ando, 1977a, p.450).

From another viewpoint, Ando pursues the essential meaning of the common and public place and relates it to individuality. For him, public place and living in a community does not only mean living together with other people. It means a place in which the *"individual can touch directly and warmly with all kind of things external"* (Ando, 1993d, p.114) as well as the people and also nature and its elements. Moreover, this space must guarantee *"the independence of the individual spirit"* (Ibid.). In other words, a public space is not merely a place for the people to keep in contact with the other persons, but it is also a place for the individuals to experience the outside world, nature and its components, while preserving their individuality.

Individuals depend on society to exist, and society is based on individuals. In architecture, according to Ando, society and individual should interact and enrich each other. What happens in the outward effects the behavior of individuals? Individuality is the result of encountering the events of the outside world. Therefore, we should create spaces in which there are *"opportunities for individuals to experience directly and bodily all kind of things entered to themselves, as well as space, that guarantee independence of the individual spirit"* (Ibid., p.51). In a collective place, human beings should be able to live independently and collectively at the same time, and to experience both of these aspects of human life.

Thus, in the current society which stresses on society rather than individuality, enclosure and enclosed spaces are of high importance. These spaces highlight the significance of individuals and give them a private realm (Ando, 1977a, p.444). Enclosed places are created using thick concrete walls without openings, but in this sense the interior space is completely isolated. Avoiding it, the interior must be satisfying and special considerations must be come to account. In this case, there should be possibility to be awakened by the outside world and its events.

2-2-2-8 Influences and Learning

As a self-educated architect, Ando confesses that his first contact wit architecture dates back to his second year of middle school when he helped a carpenter to make an addition to his house (Ando, 1995a, p.14). He never studied architecture at school or university, and just looked at the books and drawings. He describes his experience and work as follows:

> "*From 1960 to about 1965, I did interiors and stores, designed furniture and worked part-time at architectural office. I also assisted a sculptor and worked part-time preparing billboards for movies. I went to every kind [of architectural offices]. To some places I went for only three or four days. I also helped a carpenter build a house I'd been asked to do. I discovered the gap that; exists between what is conceived at a drafting table and what is actually constructed on the site. That gap was to me fascinating.*
>
> *Through contact with people in gutai art, I was also drawn to contemporary art. It was around that time that I first learned about artists such as Jackson Pollock, Duchamps and Warhol. I was interested in the expression of ideas. I was fascinated by the unbridled energy of that era*" (Ibid., p.12).

Therefore, his architectural knowledge is based on his readings as well as buildings which he visited during his long journeys to various countries. He acknowledges that *"of course people like Le Corbusier, Louis I. Kahn, Frank Lloyd Wright, the writings of people like Siegfried Giedion and also Kenneth Frampton, whose writings I have studied… I feel very grateful for all their works"* (Ando, 2002b).

However, in 1998 Ando acknowledges that he was recently more interested in the role of philosophy in architecture. He studied French philosophy and also Eisenman and deconstructivism and concentrated on the relationship between philosophy architectural theories. He concedes that he has thought about the ideas of Martin Heidegger and found that *"many of the best architectural concepts could relate closely to the ideas of Martin Heidegger"* (Ando, 2002e, p.39). He also refers to a work of Christian Norberg-Schulz and stresses that they both say the same thing. According to Ando, *"Heidegger suggests*

that what architecture is about is creating a living space; a space that opens the imagination of who is in it"[10] (Ibid.).

Here, I will review architects who have greatly affected Ando and his architecture, to get some documents about the roots and sources of his thought and architectural practice.

61. Ronchamp Chapel, Le Corbusier

Le Corbusier

Ando affirms that he was 'strongly influenced' by Le Corbusier and his architecture (Ando, 1991a, p.19). The first book he studied was a book with complete works of Le Corbusier. He has been influenced by his fighting with different situations, going back to the starting point to consider things, changing the appearance and approach to the architecture, his 'continued and uncompromising struggle', and the boldness of the concepts and ideas. Moreover, what was very interesting about Le Corbusier was *"the fact that he taught himself ways to create a new world"* (Ando, 2005b).

Ando appreciates the 'Ronchamp Chapel' as a building full of shock and power. Unlike Le Corbusier's early works which were full of reason and rationality, this highly plastic work looks very intuitive to him. Appreciation of this work by Tadao Ando shows that modern architecture for him is not a rational and pragmatic one, but an architecture full of spirit and emotion.

Ando points out three elements that are basic for crystallization of architecture: 'authentic materials', 'pure geometry', and 'nature'. By 'authentic materials', he means unpainted wood and exposed concrete which show their feature honestly, and by 'pure geometry', he hints at the Platonic volumes. This shows that these ideas are strongly related to the ideas of Le Corbusier and his thought about the raw materials and implicit volumes, and Ando is highly influenced by his works and notions. However, Ando takes a different approach in using concrete than Le Corbusier did. Especially at the end of his career, Le Corbusier used to produce 'vivid, plastic' spaces by utilizing concrete. On the other hand, Ando emphasizes that *"on the walls, the traces of the concrete formwork, the imprint of the separators, the sharp corners, and the homogeneous surfaces all contain a*

[10] This statement clearly shows that Ando has studied the work of Norberg-Schultz, but it is not obvious whether he has studied Heidegger or not.

powerful hidden expression behind the calm material" (Ando & Frampton, 1989, p.31). He related this approach to his cultural background of paper and wood.

62. Villa Savoy, Le Corbusier, roof garden

Although 'Villa Savoy' was a ruin when he visited it in 1968, its pilotis and roof garden seemed very considerable to him. This influence was so strong that in 'Raika Headquarters', he intended to establish a new approach to the official spaces, and prepare a place in which there is a good communication among people as well as between people and nature and tried to use the ideas of Le Corbusier in 1920 about the pilotis, roof garden, horizontal windows, free plan and free façade (Ando, 1991a, p.18).

63. Raika Headquarters, Tadao Aando, interior view

According to Ando, Le Corbusier in his first stage of architecture, the so called 'white period', made buildings and villas which were abstract, pure, and universal, to realize the essence of the time and free from the past. In his last works, he *"felt free enough to return to himself as a human being and ask himself what does he need to create, what kind of space does he personally need?"* (Ando, 2002e, p.76) In other words, in first stage of his career he was universal, but in the last, he was more personal.

Mies van der Rohe

Ando condemns Mies and his architecture and confesses that his architecture *"belongs to everywhere and nowhere"* (Ando, 1994a, p.476). This statement is the result of his thought about the buildings and this notion that architecture should embrace places which are highly related to the regional and cultural particularities. Coldness of the 'endless uniform spaces' in Mies' skyscrapers have nothing to do with human considerations. However, Ando refers to the Farnsworth, and appreciates his continuous efforts in creating a model of space. Using steel, glass, and precast concrete in a very

precise and well detailed manner leads to an aesthetic, but this aesthetic is so precise and serious that it presents a kind of violence so that *"it is difficult to believe that this building could have been intended to serve as an actual dwelling"* (Ando, 1994c, p.472). This violence is the result of reducing all the features of architecture to a limited technological subject.

Frank Lloyd Wright

For Ando, the way Wright adapts his architecture according to the characteristics, land, and climate of America and its similarity to Japanese architecture are very interesting (Ando, 1995a, p.12). He concedes that he was very interested in the 'Robie House', with its long projected eaves in a very strong and well-arranged horizontal composition. In this building, he also found an appreciation for the Japanese traditional architecture (Ando, 2002c).

Wagner

64. Retti Candle Shop, Hans Hollein, Wien

Visiting the 'Post Office Savings Bank' by Wagner in Vienna, Ando was influenced by the utilization of new materials and technology of the time in producing a new kinds of space, with *"marvellous light transmitted by the frosted glass…express perfectly the ambiguous energy of the period"* (Ando, 1995a, p.8). After that, Ando chose glass, steel, and exposed concrete as his own materials because he believed that they express the real spirit of the 20th century.

Hans Hollein

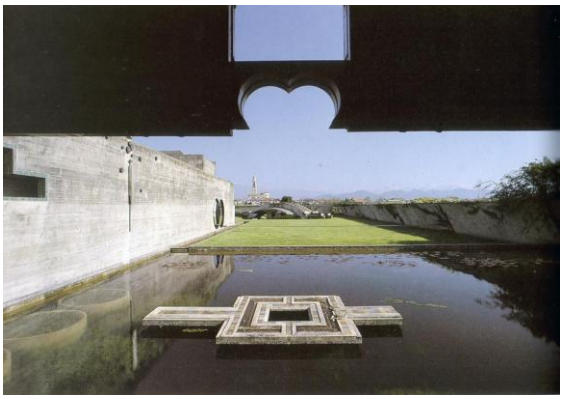
Ando was impressed by the works of Hans Hollein, especially his small 'Candle Shop'. In this shop, Ando was astonished about the vigor of the materials and the way Hollein used them in a single building with a high quality to *"make manifest the latent power of a place"* (Ibid.). According to Hollein, 'every thing is architecture' and is able

to influence the surroundings. Ando tried to capture this kind of impression in the small building of Rowhouse in Sumiyoshi.

Adolf Loos

Using simple geometry, according to Ando, Loos *"had grasped the essence of the 20th century"* (Ibid., p.9). 'Richness in simplicity' and 'abstraction and geometry' was what Ando learnt from Loos, who could easily create complex, mazelike architecture using orderly spaces.

Carlo Scarpa



65. Brion-Vega Cemetery, Carlo Scarpa

Ando pays attention to Scarpa in two ways. The first is his rejection of architecture and contemporary society. Ando believes that *"he was concerned about the question of form, the way materials are used ... how to bring out what's hidden deep inside things, how to express the power that wells up from inside"* (Ibid. p.114). the second is Scarpa's interest in water. According to Ando, Scarpa does not consider water as an object which is seen, but it is *"something you hear and touch, you sense it, it can suggest a spiritual silence"* (Ibid., p.115). Scarpa, in fact, through his unique approach, has expanded the possibilities of architecture.

Ando related the architecture of Scarpa to the hand and eye. This is because of his *"skilful treatment of materials, backed up by traditional knowledge, and by fine details that made use of craft traditions"* (A- 151, 39). Ando find this kind attitude in designs of handrails and metalwork. Ando states that in the architecture of Scarpa, the parts and architectural elements, designed craftsmanly, form a 'magnificent whole'.

Referring the 'Brion-Vega Cemetery', Ando states that this work, in spite of its small size, teaches us *"the truth that the grandeur of architecture lies in, not scale, but space"* (Ando, 2003, p.39).

Palladio

What is important for Ando is the sense of eternity which is evident in Palladio's architecture, especially in the 'Villa Rotunda', as the result of the perfect proportions arising from the pure geometry of the Renaissance period.

Piranesi

Piranesi, with his three-dimensional and maze-liked structures presented in his imaginary drawings of prisons and the Roman Empire, has highly affected Ando and his architecture (Ando, 1990c, p.456). The vigor of these vertical spaces, which are in contrast to Japanese horizontal spaces, are full of ambiguity and majesty. Discussing about representation, Ando refers to the works and labyrinthine drawings of Piranesi and tries to employ its sense to strengthen the representational aspect of architecture.

In sum, it can be said that the architects who are important and remarkable for Ando, and whom he has learned from, are architects who have common attitudes towards architecture and architectural practice. Most of the abovementioned people belong to the Modern Movement and its tradition, such as Wagner, Le Corbusier and Scarpa, or are at least considerable for modern architects, like Palladio and Piranesi.

It seems that Ando's first contact with architecture, e.g. Le Corbusier and his drawings, and concentrating on his architecture, had such a strong influence on him that, during his next studies and visiting different buildings, he just tried to improve his learnt knowledge and capture the themes and subjects which were inherened to Le Corbusier's works, such as pure geometry, raw materials, modern composition methods, etc. In other words, through studying and visiting various buildings he could strengthen his belief in modern architecture, and at the same time pay attention to its problems and issues. These influences are evident in his architecture and writings.

2-2-2-9 Time and Eternity

Ando presents the concept of the time in his works through two different ways: time as the transmission of the moments and its changes in nature, and time as the continuous moments in eternity. The first sense of the time which is captured by nature and its elements is objective and concrete, and its comprehension is clear and simple. Nature and its various aspects change over time, so that we cannot find any two similar moments of it in every time and every place. Thus, opening the work of architecture to

nature and allowing for its perception, or introducing it into the inside realm, will awaken people within the building to the transition of time through natural changes. On the other hand, eternity has a very spiritual and conceptual meaning and complications. It is not merely getting the present moment and its concrete and objective features presented in natural elements and surroundings, but comprehension of the moment in its continuity and permanency. Eternity implies past, present, and future all together, and points at the infinite moment. Thus, getting eternity and understanding it is more subjective and depends on the sensibility and mind of the visitors. An architect who aims at presenting the concept of eternity can just prepare a situation through which different people could awaken the sense of eternity in their own bodies and spirits. Now, I will try to elaborate both of them as much as possible.

Time

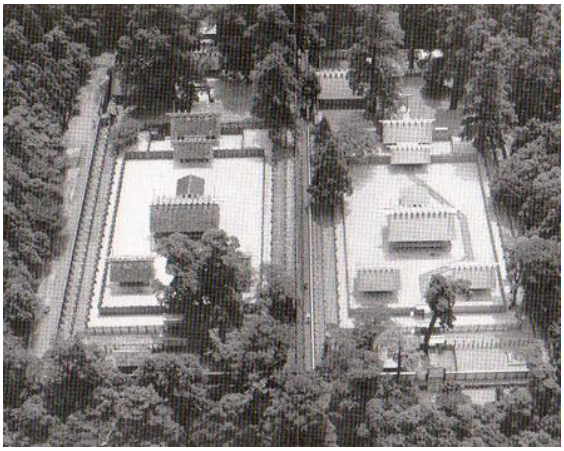
Light plays a considerable role in the architecture of Tadao Ando. It not only acts as the essence of the space, but also awakens the human body to the presence of time. Light, which is received from the far sun, varies *"in direction, angle and intensity, depending on the place, the season and the time of day"* (Ando, 1993a, p.471) and these continuous changes of the presence of the light form our perception of space. In other words, light is fundamentally related to space through the time. In different times, we encounter to a different space, and have a special sense of it. Moreover, the varied presence of light during the day relates the human body to nature and reports the passing of time.

As it has been discussed in the theme 'microcosm', courtyards create a potential realm in the heart of the houses, especially in urban contexts, and awaken the habitants to the presence of the nature. On the other hand, nature is essentially changing during the day and night, giving various impressions and effects to the surroundings. Sun, wind, sky, and other features of nature change permanently and continuously, and narrate to the people who live inside the house about the seasonal changes. It can be said that a courtyard is the realm of the presence of the time through the nature.

This approach is also presented in the projects which are located outside of the urban context, in a very free and natural site. He employs a different term for explaining these kinds of projects and argues that design is indeed 'scenery' or the atmosphere, and not a 'landscape' (Ando, 2002b). By 'scenery' he wants to concentrate on the progression and completion of the architecture over time, in which the atmosphere and characteristics of the site change over time. His aim is to confess that a built building is not an

accomplished object, but continues to live its life even after being built. In this sense, architecture becomes a 'process' and not a 'product' which has been completed once before. Presupposing architecture as a creation of 'scenery', architecture is related to time and also the changes of nature such as trees and greenery.

According to Ando, creating a permanent dialogue among the people, architecture, and landscape relates them not only to the past and present, but also to the future. He wants to bring the elements of nature into the elements of architecture to provoke a clear confrontation with the people visiting them. In this way, people will comprehend the presence of nature, presented in the body of the architectural work, and the tension created as a result of this conflict will awaken their body as a living, corporeal being to the nature. This process will evoke the spiritual sensibilities of the people. Moreover, referring to the essential features of history, and not the forms and styles, and introducing them into the architecture, will make a continuous dialogue between the people, architecture and landscape, and will connect them to the future. In other words, this permanent dialogue will lead to a strong, continuous interaction between architecture and people. Finally the architecture will be full of the past, present, and future.



66. *Ise Shrine, aerial view*

As we have seen before, Ando intends to emphasize the sense of the time by introducing nature into the architecture. Explaining a Japanese garden, he concentrates on the dynamic character of it, in which the appearance of it changes from moment to moment, in different seasons, and appears different all the time. He states that *"the Japanese gardens are not static, but dynamic. One clearly sees subtle changes taking place from moment to moment, from season to season, and from year to year in such things as the moss, the trees, or the birds that come to the garden"* (Ando, 1991a, p.20). Time is clearly present in the parts and also in the whole of the garden. In other words, the transience of the time could be received and conceived by the people. Experiencing the current of time is indeed capturing the moment in eternity.

Eternity

Ando is interested in time not only in its presented aspects in nature, but in its spiritual meaning hidden in the concept of eternity. He wants to catch the permanence of time as its authentic essence and present it in his architecture. This will enable him to enrich the space and relate it to the broad existential dimensions of the people. He refers to some traditional buildings and matters in traditional Japanese architecture and tries to find the sense of eternity in them and to reproduce that sense in his architecture.

For Ando, the 'Ise Shrine' conveys a lot of traditional and important lessons. He finds something eternal in it, a spirituality which has not transformed during the times. Here, it is better to listen to his voice and perception of the 'Ise Shrine':

> *"The visitor crosses the Isuzu River at its approach to the shrine compound, falling naturally into a solemn mood as he trudges up the entrance path into growing darkness of forest, feet pulled at by gravel. The Ise Shrine enveloped in silence and evincing a forceful beauty of primordial simplicity, seems an apt symbol of the aesthetics and life style of the agrarian Japanese of antiquity.*
>
> *The shrine is completely rebuilt every twenty years in accordance with the practice of shikinen-sengu, a custom, unparalleled elsewhere in the world, of regular removal of a shrine according to a fixed cycle of years. This custom, believed to have been established in the Nara period (around AD 750), has been nearly faithfully observed until the present. In the shrine compound are two alternate sites, and while one shrine is still intact, another, identical down to the smallest measure, is built on the adjacent site, the old shrine then being demolished after the ritual of sengu, or transferral of the god-body to the new shrine. A religion preoccupied with ritual beauty. Shinto here attains its most beautiful expression. There could be, moreover, no surer means of passing down through the generations a manner of construction founded on materials and methods as temporal as miscanthus-thatch roofing and columns set into bare earth. In this way, through the shrine's rebirth every twenty years for over a millennium, an ancient mode of architecture has reached us today virtually unchanged.*
>
> *What has been transmitted through the Ise Shrine is not a building in physical substance, but 'style' itself and spiritual tradition. In it we find*

> *that a sensibility which pursues a beauty of simplicity, fresh vitality and grace in its most pristine expression has been successfully handed down among the Japanese from generation to generation"* (Ando, 1994b, p.474).

The fundamental features of this passage could be summarized as follows:

- The 'Ise Shrine' is located in silence and is formed of a primordial simplicity.
- The structure of the shrine is impermanent and it is completely rebuilt every 20 years.
- Twenty years is the time which is needed for the transmission of the construction techniques and also the time in which the wood remains untreated.
- The spirit of the old building is transferred into the new one during a special ceremony.
- What is eternal is not the body of that building, but the sprit and timeless style of rebuilding it. In other words, what is permanent is its spirit and sensibility that lie within it.
- The continuous reconstruction indicates the immortality of the buildings, notwithstanding their limited existence. In other words, the 'Ise Shrine' shows the eternity within temporality.

In fact, Ando intends to argue about the potential of the 'Ise Shrine' and focuses on it to extract some principles to apply them in the 'Japanese Pavilion' in Sevilla. This pavilion was a temporary exhibition and was dismantled after a short time, and was also intended to have a strong impression on the visitors and create an eternal image in their mind. Thus, Ando chose the basic themes inherent in the 'Ise Shrine' to employ them in that building. He argues, *"I therefore wanted to create an architecture that, though losing its physical presence, would have impressed itself deeply upon the spirit of those who came in contact with it"*

67. Japan Pavilion, Expo 2000

(Ibid.).

The ‘Japanese Pavilion’ in the Expo 2000 was actually an exceptional structure among Ando’s works. It was one of the largest wooden buildings in the world, 60 m wide, 40 m deep, and 25 m high. To enter the inside, visitors ascended by a ‘taikobashi’, a drum-shaped bridge. The pavilion consisted of four stories above which a translucent Teflon roof supported by glu-laminated timber columns and beams covering a huge space, including large galleries with a ceiling height of over 17 meters. The huge wooden structure of this pavilion is reminiscent the famous wooden structures of the traditional temples, and the high technology of this kind of buildings in Japan. In other words, the materials used in this pavilion are a sign of Japanese traditional architecture. Most of the visitors were related to a tradition that used to manipulate the stone and masonry materials, and confronting a large-scale wooden pavilion would deeply impress them.

Ando mentions that he does not succeed by using traditional and historical forms of the Japanese architecture and tries to justify his approach as well. He indicates that the important matter is not the physical body, but the sprit and sensibility which lie behind it. As a metaphor, a flower shows how the body of a beautiful entity fades, but the essence of its existence, i.e. beauty endures forever. Discovering the eternity in what is mortal and impermanent, is an important subject in the Japanese tradition. Because of this concept of eternity he argues that *“within an architecture's form a spiritual and invisible something inherited from previous ages is felt to lie concealed, though ever refined and transforming in character”* (Ibid.). He aims to crystallize this unchangeable spirit in his works and connect it to the eternity and timelessness. He wishes *“rather than choose an inheritance of Japanese tradition and its unique conception of beauty in form or materials, terms that are physical and apparent to the eye, I have opted for an inheritance in spirit and sensibility and tried to project these qualities into my work”* (Ibid.).

Ando finds a hidden potentiality in Sukiya-style towards eternity. In Sukiya-style, Ando says, the openings are positioned anywhere according to the views prepared for the inhabitants. These openings make two time-related alterations of the scene manifest, *“alterations depending on the time of day, the changing climate, and the seasons of the year and alterations depending on the movement of the human observer”* (Ando, 1982, p.448). Sukiya-style places are very small and their size is related to the tatami mats on

the floor of the rooms. The smallness of the Sukiya spaces and the 'static and enclosed' situation of them permit the inhabitants to have a mental journey and float in the realm of reflection. In other words, the smallness of the space leads to an unlimited contemplation and floating in the infinity. As a result of this contemplation, Ando argues, the people who live in those spaces *"can hear the voice of nature and travel to cosmic distance"* (Ibid.).

Ando distinguishes an obvious difference between the way people build religious buildings in the West and East. In the West, the eternity used to be expressed by the body and structure of the building utilizing the heavy materials like stone and thick walls as enclosure. But in the Japanese culture *"the divine spirit inside the building is eternal, so the enclosure doesn't have to be"* (Ando, 2005a, p.172). Therefore, the Japanese temples used to be made of wood, and the structure should be rebuilt or repaired during the time. Thus, Ando doesn't accept imitating the form and appearance of the temples and traditional religious buildings and intends to give new form and appearance to them.

Ando discusses that the impermanence of Japanese architecture is like *"insulation at one time"* (Ando, 2002c). In this architecture, materials such as wood, paper, and natural pebbles are mostly rooted in nature: very light and corruptible. In spite of the impermanence of materials, the 'spiritual sense' of Japanese architecture is permanent and eternal and never changes over time. For Ando, this eternity which lies in the essence of space, is very important. However, he confesses that *"for me, both are oscillating ideas that I use at different times and in combination"* (Ibid.).

2-2-2-10 Tradition and Culture

Ando affirms that *"architecture is a one-time thing"* (Ando, 1977a, p.444). By 'one-time' Ando may emphasize on the prior and former aspects of architecture which relate it to the social and cultural behavior of the people. Architectural work carries these features consciously or unconsciously, and an architect's task is paying enough attention to these former aspects and trying to reflect them in the work. It is obvious that these features rely in various aspects of the cultural issues, such as tradition, history, ritual ceremonies, and so on. As a result of this matter Ando believes that the creation of architecture which takes place in a context of history and tradition belongs to culture, rather than civilization (Ando, 1990b, p.460) and intends to re-evaluate the tradition. Expressing that in

contemporary cultural situation of Japan there is a tendency to submerge the distinctiveness of Japanese culture and its particularity; he confesses that it is time *"to re-evaluate our own indigenous tradition"* (Ando, 1990d, p.458).

Ando remarks that *"my architecture does not use any traditional architectural elements, yet I want to evoke the feeling of traditional space"* (Ando, 1984b, p.130). This direct and clear statement shows that Ando's intention regarding to traditional Japanese architecture is not formal imitation and using its signs and ornaments directly, but emphasizes on its emotional and qualitative senses and trying to awaken human emotions and sensibilities. Reminding that different people behave differently and characteristics, and that this is what should be considered by architects, he explains that the basic problem relies in this matter *"how one can constitute this tradition using the methods of modern architecture"* (Ibid.). He criticizes the later concern about the way Japanese traditional architecture should be employed in contemporary architecture and concludes that it merely led to utilizing formal elements such as roofs and coffered ceilings and in fact the buildings remained 'standardized and typically modern'. In contrast, he states that *"I would like to continue tradition using what I feel is a typically Japanese emotional sensitivity to daily life"* (Ibid., p.131).

Ando concedes that he used to visit and study rural houses (Minka) and traditional architecture since he was only 15, to capture the image of traditional Japanese space, but this image is expressed in his works not through the forms, but by means of the sensitivity he uses while designing a building. In other words, that learned spirituality presents itself in his drawings and designs unconsciously.

Moreover, in 'From the Periphery of Architecture', Ando affirms that he used to visit traditional architecture of Japan, especially works of Sukiya architecture and Machiya (townhouses) in Kyoto and Nara, and relates symmetrical plans of his early works to the profound influence of traditional Japanese architecture. However, when he started his practice, he believed that designing a building must be in Western manner and rejected traditional Japanese architecture (Ando, 1991a, p.12). He points out that Japanese architecture always had a deep influence on him, entered into his subconscious (Ando, 1990, quoted in: Jodidio, 1997), and its relation to the nature is very peculiar and considerable. He also suggests that he must think more about the traditional architecture

and study on it, and as I will explain, his attention to traditional architecture is more obvious in his later works and writings.

Ando always appreciates the traditional Japanese architecture, but his attitude does not mean using it in a formal way. Instead, he puts the inherent sensibilities of the traditional Japanese architecture in contrast to a powerfully constructed space, to make a collision scene for them. He explains that as a result of this kind of conflict, he hopes to create a new place and *"liberate Japanese sensibility from its imprisonment in the museum of tradition and temper it anew"* (Ando, 1993c, p.5). What he gets from tradition is its subtle coloring, fragile materials, sequence, and the relationship of inside and outside. Ando explains the basic characteristics of the Japanese traditional architecture as follow:

> *"Japan's traditional architecture is marked by subtle colouring, obtained in the vertical and horizontal lines of its wood structure; by assiduous handling of fragile substances, like natural wood, paper, and earth; and by the depth achieved through artful arrangement of subsequence. Within it, there is gentleness in the meeting of parts, in the merging of orchestrated views, and the transition between inside and outside flows. The resulting space attains the fineness of silk cloth"* (Ibid.).

He finishes his statement by asking whether the delicacy of Japanese architecture could be carried in an intensive architecture or not. And answers that only this contradiction presented in the space could be the true utilization of the traditional values.

Ando argues that traditional Japanese architecture is based on an additive process, as the Katsura detached palace, which consists of separate rooms which add to each other (Ando, 1984b, p.130). Earlier palaces were actually very symmetrical and geometric following Chinese examples, but in contrast, later Japanese architecture had an asymmetrical and picturesque composition. This kind of architecture is composed of different parts, therefore the most important things are the joints and the space which is being created as a result of this juxtaposition. In this in-between space, he aims at introducing traditional feeling of space and evokes emotions. In other words, his attitude towards composition is based on this kind of composition which he refers to as traditional Japanese architecture.

Appreciating the parts, Ando states that *"life dwells in the parts"* (Ando & Frampton, 1989, p.42). This statement shows his concern with the details and the fragments of

architecture, and his obsession with parts. But, on the other hand, he tries to integrate these intricate parts within an overall logic and 'wholeness' which is a *"rational geometric form not historically embraced by the architectural tradition of Japan"* (Ibid.). This shows that he does not like the whole composition of the traditional Japanese architecture and feels that it suffers from an overall and comprehensive composition or 'wholelessness'.

In 'Light, Shadow and Form', he emphasizes on the importance of light in Japanese architecture and argues that traditional Japanese architecture is based on *"mutual relations among parts made possible by light changing with the passage of time"* (Ando, 1990d, p.458). Moreover, he remarks that in Zen Buddhist thought, space is created at the boundaries in where the material things vanish. He says that *"in this Zen context, space is non-existence"* (Ibid.). In this way, Ando wants to emphasize on non-physical boundaries of space and that this space is not limited with material objects, but is capable of extension. Space is based on one's perception, and is not an existing, physical entity which is already there. For example, he explains that a traditional tea ceremony room *"is a microcosm revealing this boundary on the edge of vanishing. A person sitting silent and contemplative in such space has the feeling of experiencing limitless size within the interplay of light and dark"* (Ibid.). In other words, the interaction of light and dark give us such an emotion and spiritual sense that we do not comprehend the physically limited space, and perceive it as unlimited.

From another viewpoint, Ando observes the necessity of the consideration of traditional matters in relation to current continuous universalization. One of the considerable problems facing up architecture and its inherent differences is universalization. Architecture, according to Ando, is founded on the profound differences rooted in different histories, traditions, climates, socialities, religions etc. of any culture which constitutes the characteristics of it. So, universalization actually acts against architecture and may endanger it, because it may eliminate these features making a universal and comprehensive international culture. *"Similar buildings are being constructed throughout the world, and cities are losing their individuality to become ominously monotonous"* (Ando, 1986a, p.450). His remedy for this hazardous problem and fighting against this awful advancing generalization, which is going to overwhelm the universe in a monotone, characterless, and boring integrity, is concentration on the cultural elements and presenting them in the works.

Among all the capabilities of Japanese traditional architecture, one of the basic subjects that Ando stresses and whose potential he tries to refer to is its attitude towards nature. Ando finds an essential difference in the attitude to nature between Japanese traditional architecture and Western architecture. The Japanese people didn't intend to capture the nature and to oppose it. They tried to unite with nature and bring it into the inner layers of their bodies. In this case, architecture was associated with the elements of nature and in fact there was no strict cut or gap between interior and exterior space. In other words, outside was inside, and inside was outside.

However, when Ando emphasizes the elements of nature and tries to bring them into the architecture, he employs a different approach towards nature, which seems different from the traditional Japanese one. For example, explaining the presence of the nature in the Children's Museum, in which there is a *"congenial meeting with water, forest, and sky under ideal condition"* (Ando, 1991c, p.461) his intention was *"the discovery of a new relationship with nature"* (Ibid.). Although he says that this discovery is aimed to find what *"the site itself is seeking"* (Ibid.), creation of a new landscape and establishing new relationship with nature could not happen unless we change the character of the land and transform the given condition into a new one. In other words, creating implies going beyond the nature as-it-is and generating a new scene different from what it was before. In other words, unlike Japanese traditional architecture, which is in a high harmony with the existing nature, Ando tries to change the given condition to create a new landscape. This new landscape carries the basic and essential characteristics of the land, and brings them into a new existence.

Ando talks about and refers to the Sukiya style buildings and their characteristics a lot and believes that this style has a strong presence in traditional Japanese architecture. In 'From Self-Enclosed Modern Architecture towards Universality', he explains this style and its peculiarities as follows:

> *"The spirit of the Sukiya style has stimulated the most varied developments in traditional Japanese architecture. Verbal explanations of the whole nature of Sukiya architecture, which evolved to provide places for the tea ceremony (not only a purely Japanese complex of art and performance, but also in itself a concentration of Japanese conduct), are virtually impossible.*

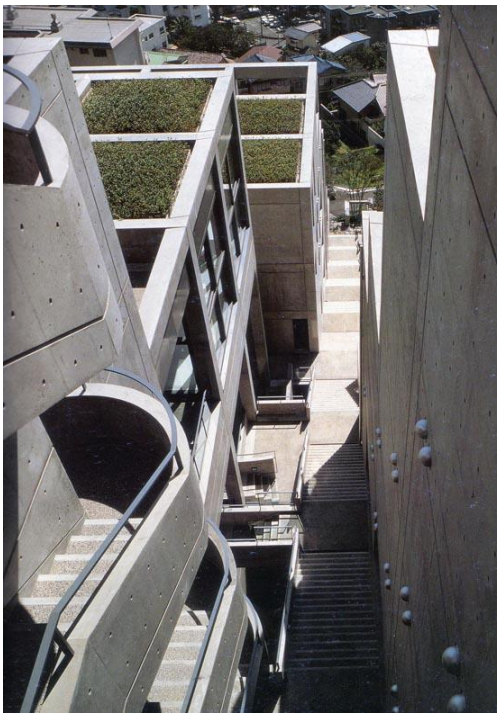
> *On a small scale, Sukiya can refer to a single isolated tea-ceremony house; on a large scale, it can stand for a whole series of fairly elaborate quarters like those of the Katsura Detached Palace. The tea ceremony that resulted in buildings of this kind was popular in the past among people of a high social position. No matter what their sizes, no Sukiya buildings were related to ordinary daily life. In more modern times, the Japanese have developed the tea ceremony into an extremely simple and brief art form, characterized by a highly rational order of execution. And this art form has given rise to a group of extraordinary buildings based on the uncategorizable concept of Sukiya.*
>
> *Although Sukiya itself is not the property of ordinary people, the aesthetic awareness aspects of that aesthetic in architectural terms are low eaves, extended verandas and the delicate combination of the two. The Sukiya tradition takes the loose natural scene and recreates it artificially in a tense composition. It uses shoji panels to contain light, and simultaneously separates and connects the inner and outer garden walls by means of fences.*
>
> *Both the shoji panels and the fences stand for an interval, separating and connecting at the same time. Intervals of this kind, which demarcate and interrelate elements and scenes, are a characteristic feature, not only of Japanese architecture, but also of all Japanese art, and might be called a symbol of Japanese aesthetics. Their major role is to stimulate anticipation of the scene to come. Parts made independent by intervals interweave and overlap to develop a new scene within the overall setting. This image is deeply rooted in the relationship between the Japanese house and the world of nature. In the past, the house in Japan was at one with nature. Articulation directed the thoughts of the inhabitant outward. This relation with nature is especially deliberately pursued in buildings of the Sukiya style"* (Ando, 1982, p.447).

From this passage, we can find that:

- The Sukiya style provided a place for the tea ceremony.
- Sukiya buildings were not used in ordinary daily life, and it was related to the supper class of society, but in the modern era, the tea ceremony became popular.

- The common figure of the Sukiya buildings was a combination of the low eaves and extended verandas.
- Shoji panels are used to transit the light into the building, and functioned as a separator and the connector of the inside and the outer garden by means of a fence.
- The shoji panel and the fences as intervals, play a fundamental role in the aesthetics of the Japanese. In this interval, the interrelation between house and nature happens.

It seems that, as I mentioned before, the way traditional architecture communicates to nature is not employed by Tadao Ando. The surrounding nature in the Japanese traditional architecture is present through a thin paper walls and shoji panels. In other words, the interior space communicates with the outer nature in a more immediate way. But in the urban houses designed by him, they are isolated and separated from the outside environment through strong walls. Instead, he tries to create a microcosm inside the realm of the house, and create that relationship artificially. Courtyards usually bear this function. In brief, Ando gets the principle of making connection with nature, but changes the ways of its realization. It seems that, because of the condensed texture of the urban contexts and the small size of the existing houses on one hand, and the overcrowded streets and paths on the other, creating a microcosm inside the houses is inevitable.



68. Rokko Housing,Tadao Ando, the narrow passage

We can conclude that, as Ando's first serious confrontation and approach was based on studying the western architecture and looking at the works of modern architects especially Le Corbusier, his basic character of designing and thinking about architecture is under the influence of modern and western architecture. In other words, the appearance of his architecture looks, as he also affirms, very close to the modern architecture. On the other hand, although his architecture is modern in form and

body, he tries to refer to conceptual subjects and cultural treasure inherent in traditional Japanese architecture to enrich his architecture and make it more spiritual and emotional. Nonetheless, his reference to tradition is not explicit and formal, but implicit and emotional.

Now, I will focus on some themes and projects in which Ando refers directly to the traditional concepts and tries to employ them in his works.

Ando tries to reconsider the basic and primitive elements of architecture and revitalize their lost strength and role in traditional architecture. One of these considerable elements is the post which has been neglected in the contemporary architecture of Japan. Explaining the various roles of the posts, he refers to the sacred posts in the Ise and Izumo shrines which, as non-structural elements, represent a high sense of religious faith. Moreover, massive posts named 'daikokubashira' in vernacular Japanese farm houses act as a symbol of the authority of the head of the house and are also a supporting element for the roof over the interior space. Reminding the traditional importance of the post, his unique and brilliant usage of the post in his projects is justifiable.

In the 'Japanese Pavilion 2000', Sevilla, Ando intended to give a new manifestation to the Japanese traditional wood structure. He points out that he does not mean to recreate that kind of architecture precisely, but create *"a structure that would transcend entirely from tradition, and stand powerfully as an architecture of immense and totally new space"* (Ando, 1993c, p.5).

In 'Rokko Housing', Ando wants to revitalize the 'potential of relatedness' (Ando, 1993d, p.53) which was the essence of traditional Japanese architecture and has been neglected since the World War II. He remarks that a void is a non-clear space between public and private, and like an 'engawa', the semi-enclosed veranda between the interior and exterior, or like a 'keidai', which is a precinct of a temple or shrine, provides a communication place for the people.

69. Time's I, Tadao Ando, pathway

In addition, criticizing the contemporary collective housings, which severely separate the private from the public realm and lose the interaction between them, Ando employs two traditional concepts in this complex to establish a rich relationship between these two opposite features. 'Roji', the narrow alley of the Japanese city, used to serve as a place of connection between the house and the city, and has been transformed to the *"open passages linking individual dwellings"* and the *"stairs traversing this passage, are treated as three-dimensional roji"* (Ibid. p.80). Moreover, Ando creates a large space, opened to the all upper and lower clusters of dwellings as a plaza which used to be the heart of the Western city. Ando remarks that they did not have many plazas or public spaces in which people could gather and exchange opinions. He intends to create public spaces to encourage dialogue. "*This might be an individual's dialogue between himself, nature, and time – or it might be a dialogue between people. I can't dictate how people will use these spaces, but I want them to be aware of the possibility of dialogue. Space cannot dictate to people, but it can guide people"* (Ando, 1993, quoted in: Henegan, 1996, p.23-24). Utilizing these concepts, Ando wants to demolish the severe limitation of the private and public, and relate them to each other.

In 'Time's Projects', he uses the concept of 'roji' once more. Locating the building near the Takase River, he creates a plaza and also some pathways in and around the combination of the building, which refer to the traditional 'roji', and wants to introduce new 'roji' space to the modern townscape (Ando, 1993e, p.62).

In the 'Japanese Screen Gallery' project, Ando pays direct attention to the traditional concepts. He describes his approach and intention in designing it as follows:

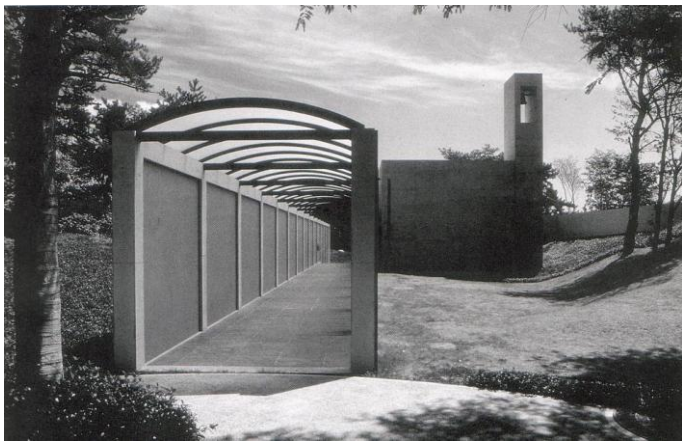
- 'Byobu', a Japanese screen, is used inside a room as a temporary windbreak or partition, and also a dividing element to give privacy. It is also a decoration as an art object
- This place encompasses these art objects and aims to promote a Japanese feeling of space.
- Sixteen columns of oak are placed to give the sense of traditional Japanese architecture. They have been erected to express the depth of space.
- Pillars are meant to symbolize spirituality of Japanese tradition and dim light allows it to evolve.

- The goal is to install screens (art objects) not in an irrelevant content, but in a content to which they belong.
- Moreover, the concept of the Ryoan-ji rock garden in Kyoto, in which visitors sit on the veranda and watch rocks located on the white sand to perceive the spirituality hidden behind material world, is the inspiration source (Ando, 2002c, p.5).

Ando in this way wants to create a space which is deeply related to the sense and spirit of traditional Japanese architecture and wants to give the same emotion to the visitors. He is inspired by the arrangement of the 'byobu' and also by how people experience the rock garden. This is one of the most direct and formal influences on Ando by traditional architecture.

70. Koshino House, Tadao Ando, interior

Strolling gardens, in which visitors encounter many 'scenes' while in motion is another source of inspiration in some projects. For example, according to Ando, his aim in designing houses is creating an intricate interior space within the simple formal organization, as he started it as a common approach since the Rowhouse at Sumiyoshi. In the 'Koshino House', he tries to introduce this intricate space through the various and changing views and 'scenes' which are perceivable through the movement of the inhabitants. He points out that this concept originates from the Japanese 'strolling gardens' and visitors have various and nonconstant confrontations with the surrounding scenes (Ando & Frampton, 1989, p.27). One perceives various images from the natural surrounding open to the interior space, and *"these fragmentary perceptions become whole through a series of repetitious shifts in reference to the simple exterior shell"* (Ibid.).



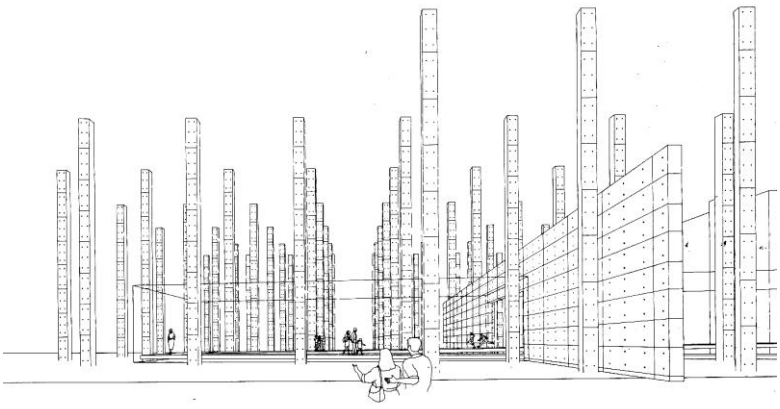
71. Chapel on Mount Rokko,Tadao Ando

Ando utilizes the concept of the stroll gardens in the 'Chapel on Mount Rokko'. In this work, entering into the main building is possible through some changes in direction and movement which leads to awakening one's spiritual emotions and confers the difference of this realm. Moreover, there is a colonnade in the entrance way which consists of a series of concrete frames covered with translucent glass. Ando remarks that he has not consciously designed them, but they actually resemble 'torri gates' in the 'Fushimi Inari Shrine' in Kyoto (Ibid., p.73). In this shrine, there are closely situated red gates along the processional path, composed of two round posts and two beams, one is called 'kasagi' and the other one 'nuki', and imply the entrance of a sacred place and transition between the sacred and profane spaces (Ibid., p.82). Ando explains this colonnade *"as the space to prepare one's spiritual being, as well as to clearly cue today's 'lost' souls of Japan to expect a totally new world beyond"* (Ibid., p.73).

In addition, there is a large window in the main space of the chapel, created on the half of the left wall through which one can experience a green, planted slope. This garden refers to the traditional Japanese garden in the 'Ryoanji Temple' in Kyoto. In this highly abstract garden, there are fifteen rocks located amid a 3600 square foot garden full of white pebbles which is surrounded with an adobe wall called 'tsukiji'. The perception and meaning of this scene is highly dependent in the viewer and his/her imagination.

72. Ryoanji Temple, Kyoto

Above all, in this work, Ando tries to inverse the basic structure of the churches in which the nave is usually the center, main axis, and 'an integral part of the chapel'. He separates the corridor and other parts to hint at the churches which had different composition after the Romanesque period (Ando, 1991d,



73. Garden of Fine Arts, Tadao Ando, perspective

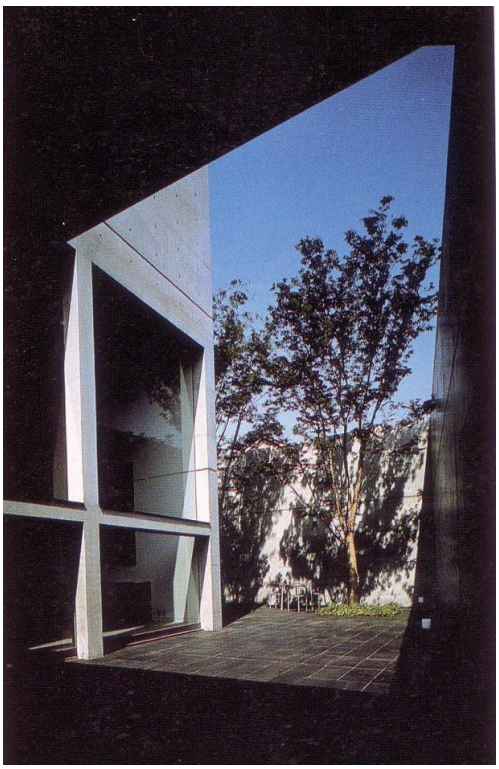
p.98). The limited materials used here are also intended to form a pure space to *"bring back to life, in a contemporary church, the spiritual world of the Romanesque monastery"* (Ibid.).

In the 'Garden of Fine Arts' Ando wants to reproduce the sense of stroll gardens and argues that a garden is not a place for planting, but a place in which the various features of nature, such as water, wind, and light are present. In this project, he put 45 pillars on a pond, and the roofless ramps which are suspended over the water prepare various views for visitors. In this open outdoor gallery, visitors could see masterworks of art with a direct connection to natural phenomena like light, wind, and water.

74. Awajishima, Tadao Ando, general view

Moreover, infixed routes and ways of the Japanese tour gardens were a good example to be used in designing the 'Awajishima Project'. Unlike Western gardens, which have a clear structure and route network, the route of Japanese gardens alters to be adopted with the natural changes of environment and users, in an ambiguous framework (Ando, 1995a, p.125). Ando wants to mix the ambiguity of the Japanese gardens with the strong and clear structure of the Western ones.

Ando tries to use any means to attribute his architecture to the history and historical sensation of the inhabitants. In the 'Kidosaki House' he replants some of the trees which used to grow in that property, *"in the desire to maintain for the residents a sense of historical and sentimental continuity"* (Ando, 1992c, p.22).



75. Kidosaki House, Tadao Ando, view of courtyard

2-2-2-11 Shintai, spirit and body

Spirit and body

According to Ando, the world is becoming more and more computerized and at last the physical aspect of the things is becoming weaker and weaker. In this situation, the sense of the body is missed and we are unable to experience space physically through our body. Although he confesses that the overwhelming extension of the virtuality, such as information and knowledge, is becoming another aspect of the reality (Ando, 1999), this does not mean that the real world should be neglected. Thus, the lack of body and physical perception of the world should be a concern for architects (Ando, 1994a). Whereas we sense the world through our body and feel our existence in the soles of our feet, architects should create spaces through which people could be aware of their body and physical presence.

If our perception of the world is obtained through our body, then the structure and function of the body will influence our perception. Our body is not homogenous but heterogeneous, because it has an *"asymmetrical physical structure with a top and a bottom, a left and a right, and a front and a back"* (Ando, 1988a, p.453). Architecture is the production of mankind, and it will project its structural and existential characteristics into the work of architecture so that the articulated space is a heterogeneous space.

Moreover, according to Ando, man is not an entity with distinct and separated flesh and spirit, but a *"living, corporeal being active in the world"* (Ibid., p.453). His heterogeneous existence occupies a place in a 'here and now' and thus can depart to a 'there' which is in another place and time. Then, the perception of surroundings is related to the location and situation of the body and also to the different localities which could be taken in different times. Departure of man is actually perception of that distance between 'here' and 'there' by which *"the surrounding space becomes manifest as a thing endowed with various meanings and values"* (Ibid.). Thus, the world is perceived as a vivid, dynamic, and lived-in space, not as a static one.

Ando stresses that although architecture articulates the world through geometry, this articulation does not lead to isotropic and homogenous spaces. The world consists of *"concrete spaces (topoi) that are each related to a totality of history, culture, climate, topography and urbanity"* (Ibid.). In other words, a 'place' is not the combination of the absolute Newtonian spaces as a universal space, but a combination of heterogeneous

spaces which all have a special and particular potentiality arisen from their relationship to the outer issues and surroundings. It can be said that every space conveys its relationship to the other spaces and caries its background and characteristics. In addition, Ando acknowledges the mutual and simultaneous interaction of the world and body. When 'I' perceive that concrete is something cold and hard, 'I' have already recognized my body as something warm and soft (Ibid.).

Because architecture is perceived through the body, and in contemporary societies we have lost direct contact with nature and things, true experience of the things and also architecture should be taken into account. Ando accepts that as 'Gaston Bachelard' says, *"all architecture has a basically poetic structure and that the fundamental structure of spaces cannot be given a physical manifestation"* (Ando, 1977a, p.444) but confirms that it is better *"to infuse architecture with a sense of the actual by coming into contact with the deepest aspects of human nature"* (Ibid.). In other words, he tries to link the emotional aspects of the architecture with its concrete features.

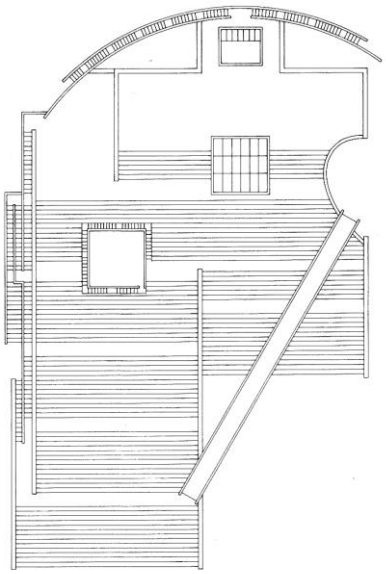
Ando dates back his direct experience of the things to his childhood. Explaining his working with the wood and gaining a *"direct physical knowledge of the personalities of the wood, their fragrances and their textures"* (Ando, 1982, p.446) he indicates that when he was a child *"[his] flesh came to know that creating something- that is, expressing meaning through a physical object- is not easy"* (Ibid.). In this way, he emphasizes on direct and tactile experience of the things through the body as the true confrontation and comprehension, a theme interesting for phenomenologists. In other words, the true perception of the things is occurred by the concrete communication. As a result of this thought, Ando prefers to experience the architecture and buildings through his body and spirit, instead of looking at them in books. He went on a long journey to realize this idea (Ando, 1991a). Thus, seeing and experiencing the architectural buildings is more important for Ando than studying them in an academic manner. That experience of direct contact is so alive with him as a considerable source that he *says "when I design a building, those images are always with me"* (Ando, 2002e, p.15).

As an example, Ando affirms that whenever he travels to Rome, he visits the Panthenon which *'speaks unceasingly to the human heart'* (Ando, 2005b). What is very affective in that building is its 'simplicity' and its form with 'perfect proportion.' Moreover, its way of introducing natural light into the interior space is very dramatic for him *"as the high*

point of the history of the creation of space" (Ibid.). Except these visible emotions inspiring individuals, Ando explains how he was influenced by the sublime quality of sound reverberating across the space when a process of believers following a priest started to sing a hymn (Ibid.). Ando concludes that *"architectural space is a phenomenon we take in not only visually but through all our senses, that is, through our whole bodies"* (Ando, 1986b, p.452). He wishes to create buildings which transcend the physical limitation of size, and wants *"people to ask themselves what dwelling is about and to awaken in people's bodies a feeling of life"* (Ibid.).

In another expression, Ando remarks that architecture must be experienced through the body and spirit, not to be relayed by the words. Architecture exists to be experienced. We can hardly express our feelings and understanding through the words and expressions. The elements of architecture as its vocabulary are verbal aspects. On the other hand, non-verbal aspects are the personal image and perception of architecture which should be experienced in the space and will continue their existence in the visitors mind even after visiting its physical reality (Ando, 1999, p.119). We perceive the concreteness of architecture through our bodies. The direct experience of architecture is so important that he did not rely on the 'virtual reality' of the Greek, Roman, and Renaissance architectural literature presented in various books, and decided to study their reality by travelling and visiting them directly (Ibid., p.125).

Ando relates true understanding of the architecture to its capability in communicating with the human spirit. *"Only when a building opens up a new world does it provide truly fresh stimulation. Indeed, a fundamental requirement of architecture is its enduring capacity to stimulate the human spirit"* [11] (Ando, 1992b, p.466).



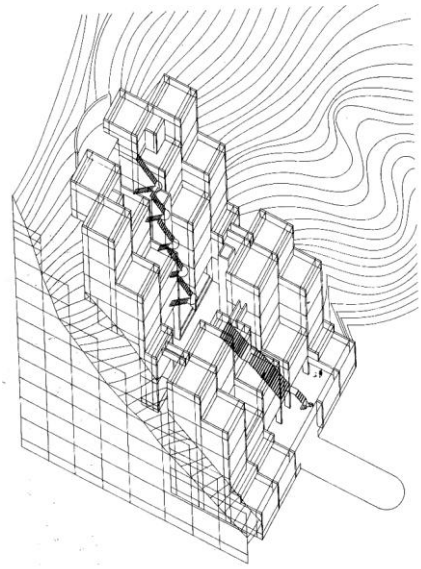
76. Chikatsu-Asuka Museum, Tadao Ando, roof plan

[11] 'Opening up a world' is similar to the opinion of Heidegger on a true work of art, as explained in the 'The Origin of the Work of Art'.

In a critical expression, Ando argues that the term ‘regionalism’ usually refers to just figural and material differences of architecture, but it is actually more related to the body which experiences space and existing place. ‘A person’s body language’ which is based on history, tradition, regional situation, and the types of space to which he belongs, tells us about the regional differences of the body. In other words, regionalism must more concentrate more on the differences hidden in the behavior, character and also structure of the body, and not to just formal specialities and characteristics (Ando, 1994a, p.479).

In addition, Ando finds the body and its proportions very important in traditional Japanese architecture. He explains the role of the tatami mat in traditional Japanese architecture which acted as a measure for a space. One person can easily lie on a tatami mat and it has enough space for two persons when they sit face to face. It becomes a door when standing up. Thus, the body and its proportions are very important in the design process (Ando, 2002e, p.33).

In some of his buildings, Ando wants to concentrate on the body and awaken people to its presence through architecture. Ando explains that in the ‘Chikatsu-Asuka Museum’ he has created long approach to it and people should walk through it to reach the main building. Moreover, the huge functionless staircase gives a ‘physical reaction’ to the bodies of visitors (Ando, 1994a, p.479). Moreover, affirming that recent works of architecture lack a tactile dimension; in ‘Church with the light’ he made the floor and seats of the rough planks used for scaffolding to provoke the sense of tacticity. By using natural materials for those parts of buildings that come into direct contact with human hands or feet, *“one becomes aware of the true quality of architecture through the body”* (Ando, 1982d, p.33). Something like this happens in ‘Rokko Housing’, with its stairs. Walls and floors could promote the physicality of the human body as well.



77. Rokko Housing, Tadao Ando, aerial view

Shintai

Ando relates true understanding of the things and architecture to ‘shintai’. Shintai usually is translated to ‘body’, but he believes that this

word does not mean body in contrast with spirit and mind. According to Ando, shintai has various characteristics as follows:

- Shintai does not refer to just body and flesh, but to both flesh and spirit. It is in fact the union of spirit and flesh.
- It acknowledges the 'world' and 'self' simultaneously.
- Only shintai builds or understands architecture, because only shintai can comprehend the true character and heterogeneity of the world.
- The voice of a given land, its demand for building, and also the genius loci are understandable only by shintai.
- Understanding means to be perceived not only through reasoning, but also through the senses of shintai.
- Perceiving an object means comprehending its diversity from various directions and multiple viewpoints. The result is spatiality. This kind of perception belongs only to shintai.
- Distance between 'self' and 'object' is not physical and mathematical, but existential and phenomenal, which shintai is capable of changing.
- Shintai could play a key role in resisting the homogenization of the world.

Our response to the world is actually done by shintai. *"When one stands on an empty site, one can sometimes hear the land voice a need for building"* (Ando, 1988a, p.453). This voice, which had been recognized as the anthropomorphic idea of 'genius loci' could be perceived and understood just by shintai, because this voice does not consider our body or spirit, but both of them simultaneously. *"It is only shintai in this sense that builds or understands architecture"* (Ibid.). By 'understanding' Ando wants to emphasize that the perception of the architecture is not only through reasoning, but also through the senses of shintai.

To perceive an object means to perceive it in its diversity, and the distance between the 'self' and 'object' plays a considerable role. As a result of the movement of shintai in multiple directions and communicating with objects through various viewpoints, spatiality is created. Natural elements, such as light, wind, rain and so on can *"change the (phenomenal, as opposed to physical) distance between the 'self' and 'object'"* (Ibid.). It can be said that this distance is not physical or phenomenal, and only shintai can perceive it.

Ando intends to create complex spaces, introducing nature and human movement into simple geometry (Ibid.). This introduction will lead to a transformation of what is still and static into what is in motion and dynamic, and finally a diversity of views will be happened.

2-2-2-12 Place and Scenery

Place and its demands

Ando believes that architecture is not just an elaboration of forms, but "*construction of space and, above all, the construction of a 'place' that serves as the foundation for space*" (Ando, 1990a, p.457), or the construction of a place *"for people to meet"* (Ando, 1984b, p.133). In this way, he relates the essence of architecture to the creation of place. Space, in other words, is the result of the construction of place. But how is this place constructed in a distinct site?

Ando argues that a site always has a field of forces hidden in it. He refers to these forces as the 'logic of nature' which can affect man subjectively if one intends to perceive it. In other words, the logic of nature is manifest only when somebody is capable of receiving it. Architecture is, in fact, a response to the 'demands made by the land'. Thus, a site talks to us and we can hear it. Ando argues that the logic of architecture and the logic of nature must be "*in fierce conflict yet co-exist*" (Ando, 1990a, p.457). As a result of this conflict, the logic of architecture and the logic of nature appear.

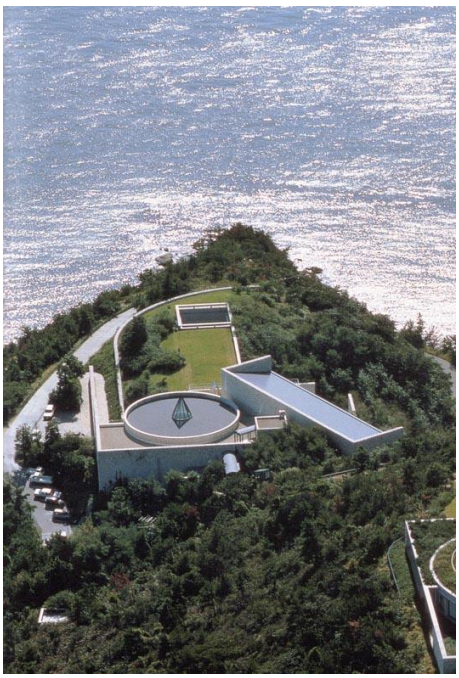
Moreover, he concentrates on the characteristics of a site and points out that all the natural elements of the environment, such as the wind, sea, and sky, constitute the unique character of the site. Architecture must pay attention to it, and not destroy it (Ando, 1993d, p.88). He explains his approach to the site and place as follows:

> *"Place exists for architecture always as an a priori. Every form of architectural activity develops on the foundation of place. Place lies first before us as an object to be read by architecture. And it is architecture that extracts the latent power of place and then radiates it out again as new potential. Therefore, one must begin with a careful reading of the character of the given place, and an accurate interpretation of the relationships woven between the many forces there. The changing aspects of a place's undulating surface, the unique character that lies hidden in its deeper layers, the history accumulated*

> *there, the open expanses that extend beyond the frame of the place. Both a composed intellectual power of analysis and a visceral sensitivity are required to decode and sense these things."* (Ibid., p.51)

Here, I will focus on the basic points of this explanation to achieve fundamental opinions of his regarding the site and place. We can highlight the significant point of this passage as follows:

- Place is a priori. Place is a given object and is there before any intervention.
- Any activity which leads to a building is actually a "place making", a place over the given, a priori place. In other words, a new place.
- The given place, as an object, must be read. It is over there and we should know and sense it before approaching to it.
- Reading is actually exploring the 'latent power of place', finding and opening the forces which are potentially in the site.
- These hidden forces and powers will be put on the site in a new and different way, to make a new site with a new potential.
- Thus, we should read and abstract these forces carefully, because the forces are not obvious but latent, and a bad reading may lead to a misunderstanding. In other words, we may relate some attributes to the place which do not belong to that site.
- Reading leads to interpreting. We read the given text and interpret it. Interpreting means to convey the many forces and powers of the site into our minds, and have a personal and individual interpretation of them according to our thoughts, beliefs, and backgrounds.
- These forces are various and constitute not only the consistent features but also the changing ones. They also encompass the history of the site which refers to the tradition and culture, and also the environment of it which refers to context.



78. Naoshima Contemporary Art Museum, Tadao Ando, aerial view

- The unique character means the characteristics which are inherent to just that environment and not to any other.
- These various aspects must be decoded, and this process is based on not only 'intellectual power of analysis' and reason, but also 'visceral sensitivity' and intuition.

Ando understands the practice of architecture to the true reading of the hidden qualities of the surroundings. As I mentioned before, Ando always relates architecture to the construction of the spaces more to the preparation a place for it "*that will serve as the basis for an architecture*" (Ando, 1993b, p.24). In other words, the goal of architectural creation is the creation of the place. But to realize such a creation, we should "*begin from conflict with the site*" (Ibid.) to read the hidden characteristics of the land and its 'unique logic'. He believes that this attempt to impart new meaning is actually 'the practice of architecture'.

79. Naoshima Contemporary Art Museum, Tadao Ando, aerial view

In this practice of architecture, the role of geometry is important. Geometry, as a metaphor for the man's ability to transcend nature through reason, produces an overall framework and supports the parts. It prepares realms for moving, as well as for stopping. "*In the process of its application, geometry lays bare the individual spirit of the site, subjection it to harsh dialogue, and delivering it, through refinement, to a new existence. I believe that it is only when an architecture is permeated by the manner of this new existence that it can be established a new 'place' within its relationship to its environment*" (Ibid., p.25).

Here, I would rather to listen to Ando's explanation about his 'practice of architecture' in a design process for the Naoshima Contemporary Art Museum and note its basic points.

> *"In the Naoshima Contemporary Art Museum, for example, my aim was a 'place' informed by the powerful will that nature and architecture together can produce. Naoshima is a small island in the Inland sea of Japan whose landscape is a beautiful weave of mountains, sea and sky. I began by touring the island, striving for a profound reading of its expression, in order to select a site. Prompted*

> *by this contact with nature, I sketch the proper form of the building in my mind- and return this image to nature. This process is repeated, and subsequent to the ensuing dialogue with nature, the image converges on a promontory at the southern extreme of the island- a 'border realm' where mountains, sea, and sky, all converge into direct confrontation. A geometric line, drawn through the site, brings the conjunction of these elements into distinct relief. The line acquires three-dimensional form, becoming a rectangular volume, thrusting out from the slope, and a cylinder, buried below ground. The rectangular volume joins the mountains to the sea; the cylinder ties the sky to the land. With these geometric forms as their traffic line, the elements of nature converge on one another in reciprocation. Within the architecture, these elements- filtered and abstracted by geometric form- engage in endless interaction. This architecture calls the site's indigenous elements into its interior in order to purify them and scatter them outward once again- a process by which I endeavour to construct rich and startling encounters between these elements, and between them and people."* (Ibid.)

This passage clearly shows how Ando confronts nature, listens to its appeal, discovers the logic of the land, and establishes a peaceful conversation between that logic and the logic of architecture. The most important themes of this endeavor are:

- He pays direct attention to the natural elements of the given site, such as mountains, sky, sea, and earth.
- He tours the site to listen to the voice of the land, to feel the potential of the site directly, and to sense it through his body. This face-to-face confrontation makes the elements of the environment more tangible.
- Touring is in fact 'reading'. Reading means intuition of the environment and its elements, feeling them, and to be open to the appeal of the site. This reading is not studying the site as an 'object', but bringing it forth to capture its innate character and speciality.
- The proper form of the building is formed in the mind through the reading and imagination. But this image is not the final one. It returns to the nature and then to the mind again, and this dialectic between the mind and real nature will be edited more and more, to find its exact and suitable composition.

- This dialectic stands in a special place - a ‘border realm’- not everywhere, in which the read and perceived elements essentially mingle with together. As a thing, this building gathers the surrounded entities well.
- A geometric line, as a hidden organizer, links different components of the building.
- The rectangular volume joins the mountains to the sea, and the cylinder ties the sky to the land. In this way, all the surrounding elements are united with each other, and the building as a thing gathers them well. (As we know, the square is the sign of earth, and circle hints at sky. Ando uses these mythical concepts too).
- Through this process, the indigenous elements of the site are manifested, and participate in a continuous dialogue with people.

What Ando intends from the creation of the architecture in a given site, with a special character and environment, is not an ‘environmental preservation’, nor ‘the artificial modification of the natural’ environment, but the recreation of the nature through architecture. In other words, nature for Ando is not the nature-as-it-is, but the constructed one. The matter is how this recreation and what its procedure is. Ando refers to the special character of the land as ‘logic’. This ‘logic’ is not obvious at all, and we cannot achieve it through a hard endeavor. It becomes manifest only when one turns to it with great respect, and listens to it peacefully. It is in this approach that we may hear the inherent voice of the land and its true appeal. At last, a clear dialogue between the logic of the nature and logic of the architecture will be establish, “*not so that one might absorb the other, and neither so that they might obtain …an ambiguous fusion- but in a manner by which their harsh confrontation will produce a place rich in creative resonance*” (Ibid.). Ando has already found these characteristics in the construction and architecture of the ‘Abbey Church at Senanque, Province’ which he has visited before. This Abbey belongs to the order of Cistercian monks, which was based on some principles and religious precepts that leads to the purification of the flesh. It is said that they have invested a lot of time searching for site in order to construct a sacred architecture. This Abbey, with its limited materials, rough hewn stone, and pure forms, stood in a valley full of lavender. They have found this site very compatible with their thoughts and with the requirements of sacred architecture, as if they had heard the voice of land and its

desire for the construction of a monastery. In this case, the logic of the land and the logic of the architecture lead to the creation of the place.

In brief, place is the essence of architecture and space, and becomes manifested through a continuous dialogue between the logic of architecture and the logic of nature. An architect should read all the characteristics of the site latent in it, through listening to its demands, and find its appearance. At the end, a new place will be created.

Regionalism

Ando not only seeks to establish his architecture on the formal characteristics of the site, but also on "*its cultural traditions, climate, and natural environmental features, the city structure that forms its backdrop, and the living patterns and age-old customs that people will carry into future*" (Ando, 1991c, p.461). In other words, the spiritual patterns latent in the place in which the building is located are as worthy as its formal appearance. He transcends his architecture beyond a mere formal composition employing the potentiality hidden in the site. Through this comprehensive approach, he will be able to "*transform*

place through architecture to the level of the abstract and universal" (Ibid.).

Thus, in a work of architecture, Ando tries to integrate the universal aspects of spirituality and also the specific qualities of the place. He points out that the '*spiritual root and background*' is universal for any kind of culture. But this universality, when it intends to take and establish in a given place, transforms according to the site specialities and also the cultural contexts. Ando wishes to combine the "*local specificities of the place, of the culture*" (Ando, 2002b). This attitude can be understood as trying to be universal, while being regional.

Ando affirms that although he has done some works all over the world, such as in Italy, France, Spain, and the US, he is very unsure about the perception of these projects by the people. He argues that he has always been Japanese and his architecture is strongly related to Japanese tradition, history, and culture. He wonders if he could truly pay attention to the differences between his Japanese sensibility and other countries or not. He points out that he intends to discover 'new hypotheses' on which to base his architecture and "*go on trying to express whatever seems universal and particular at the same time*"(Ando, 1994a, p.476).

Criticizing the common perception of 'regionalism', which refers to just 'material differences of local architecture', he confesses that it is actually related to the differences of the bodies "*which express particular relationships to place*" (Ibid., p.479). People are very different according to their background rooted in their culture, history, tradition, and climate, and these varieties are reflected in their 'body language', which is particular to every body.

According to Ando, architecture is not merely a solution to the current and usual problems like economic factors and functional requirements which are ruled by standardization and mediocrity. Through these factors architects must concentrate on the more basic and essential features of the architecture. This will happen if we approach to architecture as a 'critical action'. Critical action encompasses questioning the given requirements, thinking deeply about "*what truly [is] being sought*", and "*contemplating the origins and essence of a project's functional requirement and the subsequent determination of its essential issues*" (Ando, 1991c, p.459).

In a newer expression, Ando emphasizes changing and ever progressing features of architecture, and relates its completion to time. He explains design as a 'scenery' or the atmosphere, and not a 'landscape' (Ando, 2002b). By 'scenery', he wants to concentrate of the progressing and completion of the architecture during the time in which the atmosphere and characteristics of the site change. In this case, architecture becomes a 'process' and not a 'product' which has been completed once before. Presupposing architecture as a creation of 'scenery', architecture is related to the time and also the changes of the nature such as trees and greenery.

Environment

Ando has not changed the main purpose of his architecture during his long time career, which has been followed from the early work of the 1972 Rowhouse in Sumyoshi. He has always pursued the problem of 'environment' and believes that his "*own work can stimulate the 'environment' in a broad sense that envelops human beings*" (Ando, 2000a, p.20).

For him, the environment has various features and does not mean only the tangible matters. He defines the environment as the "*physical environment which extends from the dwelling to the city and nature; the social environment which extends from the individual to the family and community; and the spiritual environment, which extends*

outward from the self" (Ibid.). For him the environment is the sum of the abovementioned relationships and the invisible values which the history and place offer.

However, the environment is not the existent environment and creating a harmony with it, but the stimulated one. Creating harmony will never force on environment. He employs a 'critical spirit' towards the environment and wants to enter into a dialogue with it which is based on the collision of architecture and environment. As a result of this continuous interaction, the existing values and aspect will be changed and transcend to a higher level than before. In other words, Ando takes the existing environment as a departure point, and goes beyond it to achieve new conditions.

He criticizes the 20th century as the 'age of discovery' which has led to the loss of environment. He believes that we have entered into the 'age of responsibility' in which architects should pay attention to the place, environment and what they are to establish on the earth to make a new landscape and environment (Ando, 2005a, p.172).

2-2-3 Narrative of space

Ando confesses in various writings and interviews that the aim of architecture is 'space' and 'place'. He states that architecture is not rooted in the articulation of forms, but the *"construction of space and, above all, the construction of a 'place' that serves as the foundation for space"* (Ando, 1990a, p.457). Thus, architecture is related to the construction of the spaces more than to the preparation of a place for it *"that will serve as the basis for an architecture*" (Ando, 1993b, p.24). In this connection, the magnificence and grandeur of architecture *"lies in, not scale, but space"* (Ando, 2003, p.39). As Paul Andreu explains, although concrete is present everywhere in Ando's architecture, it is secondary: *"The really important thing is space. Space is the main material. This is what makes Ando's architecture fundamental. The most important feeling there is always that of space…. I admire his capacity to create and compose space that is bare…. Architecture is not a question of money or function, but, as always, a question of space and mind… Architecture is the poetry of space. And this poetry is inherent to Tadao's projects"* (Andreu, 1991, pp.96-97).

Moreover, he finds the essence of architecture as the space carved out of the used materials and as well as its sensibility (Ando, 1994d). Quoting a statement by Kakuzo in which he finds the reality of a room in its vacant space enclosed by the roof and the wall,

and not in the roofs and walls themselves, he states that this kind of space has been his objective during his 40 years of architectural activity. He argues that his minimalist attitude towards architecture and limited material which reduces architecture to its primary elements *"is nothing more than a way of creating an archetypical space, that is, a space possessing purity and hence power"* (Ando, 2007, p.7).

From another viewpoint, various statements show that Ando takes a multidimensional approach to architecture. Ando mentions that he does not intend to establish his architecture on just the formal characteristics of the site, but also on *"its cultural traditions, climate, and natural environmental features, the city structure that forms its backdrop, and the living patterns and age-old customs that people will carry into future"* (Ando, 1991c, p.461). This shows Ando's multi-dimensional approach to architecture. In other words, the spiritual patterns latent in the place in which the building is located are as worthy as its formal appearance. He transcends his architecture beyond a mere formal composition by employing the potentiality hidden in the site.

For Ando, the creation of space is a sophisticated process of presenting all the various features of architecture in the space. In this sense, space is not a production of a mere form or structure, but it conveys a lot of concepts and meanings as well as requirements. Taking a multidimensional approach, he writes that "*A historical perspective on a project, an understanding of nature, climate and ethnic traditions, an understanding of the times, a vision of the future, and most of all, a will to bring all these things to bear on the problem to hand - the absence of any of these things weakens the work of architecture, yet none of these things ought to be apparent in the final work*" (Ando, 1994c, p.472). As is clear from this quotation, he intends to bring all these various features in to his work and sublimate them in the created space. Thus, architecture does not cover just the primary functions, but also the secondary, tertiary, and functions beyond that. In other words, architecture is not solving the primary, obvious, physical problems, but problems which are beyond them, meaning the spiritual ones. He stresses that *"a space is never about one thing. It is a place for many senses: sight, sound, touch, and the unaccountable things that happen in between. Working with space and form is about working with as much of the human intellect and spirit as possible"* (Ando, 2002e, p.31).

In this way, architecture is the ideal integration of everything. The chance of experiencing Mass in the Pantheon made Ando more confident that *"architecture is not just a form, not just light, not just the sound, not just the material, but the ideal integration of everything"* (Ibid, p.25).

From the all abovementioned statements we can conclude that Ando understands the essence and goal of architecture as the 'space'. In other words, all architecture is rooted and based on the process of creating space. In this regard, Ando is a narrator of space, and as Wenders mentions *"Tadao Ando is one of the few great contemporary authors of space, and each of his buildings that I have entered (and I have seen many) has given me the same feeling of comfort, protection, satisfaction, of physical and intellectual pleasure, that only great movies (or great books) can convey"* (Wenders, 2002, p.139). However, space is not an isolated entity, but a multilayered and multidimensional one. In this connection, Ando intends to capture the space in its multidimensionality. These dimensions are not only physical ones, such as form, climate, natural environment, and material, but spiritual ones as well, including history, culture, ethnic traditions, etc. Concentrating on these dimensions, we find that they are all the themes about which Ando talks and writes, and we have categorized them as 'sub-narratives'.

Thus, the creation of space is creation of all the inherent dimensions latent within it. Therefore, if we suppose the main narrative of Ando to be the narrative of space, this narration necessitates and needs all the inherent aspects of that narrative to be narrated. In other words, the narrative of space, as the main narrative, is rooted in the sub-narratives that present those inherent aspects and introduce them into the architecture.

In brief, all the discussed sub-narratives are the means by which Ando intends to narrate his main narrative, space, as comprehensively as possible. All the sub-narratives support the main narrative of space. The more these sub-narratives are presented and highlighted in a work, the more it is a true narrative of space. In other words, a true narrative of space is fundamentally rooted in the presence of the sub-narratives.

Now, let's learn more about the main narrative to discover its importance and dignity.

2-2-3-1 Space and Spatial Prototypes

Ando discusses that although his architecture may seem very abstract and free of humanity and function because of its naked appearance, his goal is not to generate spatial

abstractions, but ‘spatial prototypes’ (Ando, 1977a, p.444). He describes the characteristics of this kind of space as follows:

- They are not an intellectual operation which communicates to certain persons, but spaces which are based on ‘emotional expression of various people’.

-As they belong to various people, they are continuously developing through investigation.

-Thus, a deep dialogue between the user and architecture is created.

-So, these spaces transcend to the level of deepest spirituality and relate to ‘fundamental aspects of humanity’ (Ibid.).

Ando argues that he introduces utilizing limited materials with exposed textures on one hand, and ambiguous articulation of the function of space in other, as the two basic features of his architecture which helps him produce effective spatial prototypes. Simple materials of simple spatial compositions establish a continuous dialogue between people and natural elements, such as light and wind, which have a very effective role in production of space. Therefore, simple materials lead to a clear understanding of the presence of nature, and this evokes one’s emotion and allows the production of effective spatial prototypes. Moreover, the lack of clear functional articulation in space provokes “*internal vistas within the individual*” and Ando creates infinite parts which are related to “*human emotion and to the interstitial zones between functionally established spaces*” (Ibid.). In this way, the limited materials awaken people to natural elements, and the mentioned interstitial zones provoke innate emotions of the human beings. Ando refers to these spatial prototypes as ‘emotionally created spaces’. In addition, he sublimates created spaces into a symbolic space, which symbolizes the modern daily life. They can become the symbol of daily life, only if they could encompass the issues and aspects of daily life. They should also include meaning for everyday life: functional meaning like lighting and ventilation, or spiritual meaning (Ibid.).

A good example for this kind of space, according to Ando, is the alleyway in Kyoto-style townhouses and the earthen-floored entranceway in traditional Japanese farmhouses, in which the symbolic everyday-life spaces fuse with emotional space. The dimly lit alleyway is both a wonderful spiritual space and a link to the shop at the front of the townhouse with the rear residential zone. The earthen-floored zone is also a place for cooking and at the same time a place for farm-related works at night after a long time of

working in fields. These spaces are simultaneously symbolic and functional. According to Ando *"architecture must have this double meaning – that is, it must be a daily-life space inevitable in the light of the functions it must house while being simultaneously a symbolic space*" (Ando, 1977b, p.44). Employing simple geometric forms with limited materials, Ando intends to enrich the relations between human beings and things, and charge the space with sense of life and a feeling of substantial existence. In this way, *"it becomes possible to inspire contacts between people and things on a deeper level and in this way to evolve new relations between them. This in turn will enable human beings to hope for emergence of new place in which to experience the kind or certain self-knowledge that people today are losing"* (Ibid.).

In a society full of standardization, Ando wants to create a human zone, cut with a wall from the immense background of the society. This primitive space creates a direct interaction between the building materials and natural phenomena, and symbolizes the relations between the people and the things. Ando claims that this space possesses a multi-dimensional character, and includes *"such partial views of architectural space as technology-ism, formalism, and symbolism and can satisfy all such considerations as daily-life needs, function, and economics. At the same time it satisfies demands put on buildings built solely for the sake of formal expression"* (Ibid.). In other words, this kind of space aims to cover not only physical, but also spiritual needs and demands.

Everyday life and spaces which belong to it, according to Ando, have been forgotten in contemporary societies. In addition, architecture is not an abstract entity, free of humanity and everyday uses. He doesn't like architecture which "*sticks too closely to reality and, losing all logical character, is mired in the everyday*" (Ando, 1992c, p.24). Architecture must be based on everyday reality, and at the same time, constructed with a very clear logic. In other words, he tries "*to elevate everyday spaces to the level of symbolic spaces*" (Ibid.). These spaces are places in which "*encounters between human beings or between a human being and a material object may take place*" (Ibid.).

Ando believes that architecture is not complete without presenting human beings within it. Thus, *"the centre of a building is always the person who is in it, experiencing the space from within themselves"* (Ando, 2002e, p.37). Therefore, *"the human element is the key that ties [everything] together. A great building comes alive only when someone enters it"* (Ibid. p.25). In this case, the task of the architect is allowing people to be the

center, i.e. to make the space so generous that everyone feels that is the center. He remarks that to be generous has nothing to do with size; *"some buildings are small on the outside, but big on the inside"* (Ibid, p.39). He relates generosity to the ability of the architect to make the space full of discovery, and making people comfort enough to explore, to find their own way within the building. In other words, the created space should be free and transparent enough to allow various people to have their own interpretation and perception of that space, and play an active role in participation in that building.

Ando describes the act of living as a continuous struggle between the inhabitants and the house. In other words, living occurs permanently through the interaction of the inhabitants' behavior and the body of the house and its contents. It can be said that dwelling is a continuous and evolutionary action. He concedes that:

> "*I believe that the act of living/occupying is a constant struggle between the residents and the house, and the same goes for the process of creating by the architect. Furniture and objects exist in harmony with the residents' act of living/occupying. A house acquires its essential beauty and attains its inherent form through 'battles' with its residents, through the accumulated traces of struggle with its occupants eventually becoming a human habitat, a home*" (Ando & Frampton, 1989, p.28).

Ando's departure point for the architectural space refers to his visit to the Pantheon. Ando affirms that he has experienced 'space' in architecture inside the Pantheon. He discusses that Roman architecture has more spatial character than Greek architecture. Describing the structure of this building, he relates his experience of space to the illuminating oculus on the top of the building, which makes the space 'truly' manifest (Ando, 1990c, p.456). It seems that this kind of architectural space could easily be seen in the works of Ando, with solid and huge structures lit with small openings.

80. Pantheon, Rome, interior space

Moreover, Ando refers to the imaginary structures of Piranesi, presented in his engravings of

imaginary prisons and also his drawings of the Roman Empire. He has been impressed by the strong quality of the vertical spaces created in those pictures and the ambiguity and vigour of them. The geometrical order of the Pantheon and vertical 'three-dimensional, maze-liked' structures of Piranesi stand in contrast to the horizontality of the Japanese traditional architecture. Ando argues that "*Japanese architecture is markedly horizontal and non-geometrical, and hence characterized by irregular spaces*" (Ibid.). In other words, space is linked to nature and is 'adrift'. Ando debates that his objective is the integration of Western architectural space, represented in the Pantheon and Piranesian works, and Japanese architectural space.

According to Ando, there is a clear difference in the perception of space between the West and Japan. Western perception of space is based on the renaissance perspective which is three-dimensional, in contrast with the Japanese which is two-dimensional. In this case, "*the comparative distances between the viewer and the object are the point of reference. With the cumulative results of these relationships, the total picture is created*" (Ando, 1989b, p.24). Finally, the perceived Japanese space is pictorial and implied, transcends physical and measurable space, and becomes 'living' and 'spiritual'. On the other hand, Western space is sculptural, direct, and three-dimensional.

Ando considers three elements necessary for the crystallization of architecture: materials, geometry, and nature.[12] Materials are, in fact, authentic materials which are "*materials of substances such as exposed concrete or unpainted wood*" (Ando, 1990c, p.456). These are exactly materials which Ando generally uses them. Ando remarks that, dialogue with materials helps him in acquiring actual spaces. In this way, concrete loses its solidity and weight, and transforms into a soft, transparent material while light draws into it. He stresses that "*my intent is not to express the nature of the material itself, but to employ it to establish the single intent of the space*" (Ando, 1990d, p.458). In other words, his aim is the space carved out of the used materials and also sensibility towards it (Ando, 1994d, p.468). At end, the thick walls cease to exist and the visitors and inhabitants only perceive the surrounding space. The true conflict and interaction of light and dark reveals the essence of space, and gives glory to the architecture.

As a Japanese who has an inherent aesthetic based on simplicity, Ando believes that concrete is the best material for creating spaces. The fluid rays of the sun, reflecting on

[12] Geometry and nature have been discussed before.

the coarse texture of the concrete walls make them so light that "*their actuality is lost, and only the space they enclose gives a sense of really existing*" (Ando, 1982, p.448). In other words, we perceive the space enclosed by the walls and do not sense the existence of the concrete walls surrounding the space.

Ando defines the meaning of architecture in the 'world contained inside' and not in the architectural elements like floor, wall and ceiling, and says that the primary concern is the 'space contained' (Ando, 1984b, p.131). He acknowledges that, "*the importance of architecture resides not in individual elements such as wall, pillar and roof or ceiling. But the actual invisible space inside is the essence of architecture*" (Ando, 2002c, p.20).

Light is also one of the important elements in the creation of architectural space. Architecture cuts the omnipresent light, highlights its presence in a fixed place, purifies its capabilities, and brings it to our attention. In fact, "*the creation of space in architecture is simply the condensation and purification of the power of light*" (Ando, 1993a, p.470).

2-2-3-2 Emptiness

Ando argues that all the buildings have 'interstices of space' which are full of aesthetic values, senses, feelings, and emotions. Moreover, theses gaps contain "*the character of the people who live there, local tradition, history, and so on*" (Ando, 1994a, p.477). These interstices could happen everywhere, in walls, floors, and roofs. It seems that these interstices are places where the oppositions conflict with each other. In other words, they are places of collision and confrontation between light and darkness, old and new, building and nature. He also points out that these gaps are not like 'Ma' (space-in-between) in traditional Japanese architecture, or 'Oku' (hidden potential), which are produced according to fixed rules and consciously designed. These interstices are not based on consciousness, but are coincidental.

The 'Ma' concept in Japanese architecture and aesthetics, according to Ando, does not refer to a calm, peaceful place, but a gap full of harsh conflict and confrontation (Ando, 1993c, p.7). All the practice of architecture, in fact, takes place in such a gaps and collisions in which it is possible to "*be subtle, while bold; real, while fictional. To be, as well, public, while private. Open, while closed. And continued, while discontinued*" (Ibid.). By providing such places, the human spirit will be provoked. Moreover, he

believes that traditional Japanese architecture is "*an architecture reduced to the extremes of simplicity and an aesthetic so devoid of actuality and attributes that it approaches theories of Ma, or nothingness*" (Ando, 1982, p.447). This is created through the subtle presence of the elements of architecture, and making the space more light through the thin walls.

Ando tries to create void, dark and heavy spaces. He believes that if an architect gives people nothingness, "*they can ponder about what can be achieved from that nothingness*" (Ando, 2005a, p.172). Then, Ando leaves the space empty and gives the people chance to full the space according to their perception. Nothingness does not mean that there is nothing in the space, but it means that the space is full of meaning and mystery, instead of formal and superficial aspects. The ambiguity of the space lets people think about it.

Moreover, Ando discusses the mutual dominance of the architecture and the emptiness (Yohaku). They both must have their 'own logic' if we are to create an autonomous one with its special character. This emptiness implies the un-built side of the site. The empty dimension of the site is not filled by the building, but the building gives rise to the emptiness of the side and provokes it. As the result, we have a scene with mutual communication of the both building and emptiness (Ando, 1986b, p.452).

2-2-4 Architecture of Collision

"*What is architecture? …Architecture is a challenge, an opportunity to confront a problem of one kind or another*" (Ando, 2002a, p.8).

> "*To be subtle, while bold. Real, while fictional. To be, as well, public, while private. Open, while closed. And continued while discontinued.*
> *The diversity of contradictory elements that architecture must be made to accommodate. It is in the heart of such contradiction that I center my thinking. To attempt, with cheap reasoning, to evade such contradiction is unthinkable, for it is precisely this straightforward, committed struggle with contradiction, and presentation of the conflicts it entails, that I believe, constitutes the practice of architecture today. Indeed, for contemporary architecture, constrained to serve only as a mooring for capital, it is the last*

> *means of resistance, and also architecture's eternal duty to impoverished society. The gap between elements colliding in opposition must be opened. This gap – the ma concept peculiar to Japanese aesthetics is just such a place. Ma is never a peaceful golden mean, but a place of the harshest conflict. And it is with ma thus informed with harshness that I want to continue to try and provoke the human spirit"* (Ando, 1993c, p.7).

While reading Ando's texts, we encounter various statements and words with a common theme referring to a kind of challenge and integration. Words such as collision, fusion, unification, co-existence, challenge, conflict, tension, link, struggle, battle, dialogue, dualism, clash, and so on, are all words which explain a status of interaction between opposites, and opposites such as abstraction/representation, complexity/simplicity, present/past, modernism/tradition, body/spirit, architecture/nature, and so on are themes which are naturally contradictory to each other. Indeed, these opposites always maintain in a continuous interaction. Here, it is better to listen to the various statements in which he introduces these opposites and their various kinds of interaction to understand what Ando's intention is.

Architectural creation, fusion of dualisms

Architectural creation, in fact, is the fusion of dualisms. "*Western rationality and Eastern illogicality, the abstract and the concrete, the introduction of organic nature into austere geometric composition, the autonomy of architecture and its sympathy with the site, the division of the parts and the unity of the whole – I consider architectural creation an endeavour to fuse this apparent dualism within an architecture that attains a higher level of communication*" (Ando, 1992c, p.22).

Shintai, Union of spirit and flesh

Space is not a Newtonian homogenous space, but is perceived with meaningful directionality and heterogeneous density. Shintai, in spite of its incorrect common translation to body, is in fact the union of spirit and flesh, and could understand space truly. Understanding refers not only to reasoning, but also to senses of shintai (Ando, 1988a, p.453).

Fierce conflict and co-existence of logic of architecture and logic of nature

A site has a lot of forces hidden in it, such as the logic of nature. Architecture is, in fact, perception of the demands of the site and a response to them. In other words, "*the aim of architecture is always the creation of an environment where the logic of nature and the*

logic of architecture are in fierce conflict, yet co-exist" (Ando, 1990a, p.457). At the end, the logic of architecture is adapted to the logic of nature.

Opposition and co-existence of the site and architecture

Geometry is necessary to oppose the logic of nature to the logic of architecture, to make the invisible logic of nature apparent. The site, organized by the geometry, "*stands in opposition to yet co-exists with the architecture*" (Ibid.). This must be done in the parts, as well as in the whole.

Integration of western and Japanese architectural space

The imaginary structures of Piranesi, which have been presented in the maps of the Roman Empire and famous engravings of prisons, encompass a rich vertical quality. These 'three-dimensional, mazelike' geometric orders are in strong contrast with traditional Japanese architecture, which is horizontal and non-geometrical, full of irregular spaces. Ando identifies his intention as the "*integration of these two spatial concepts"* (Ando, 1990c, p.456).

New hypothesis, being particular and universal at the same time

Traveling and getting different missions from various countries, Ando tries to be Japanese and preserve his Japanese senses. His intention is to discover a 'new hypotheses' through which the particular and the universal could be expressed simultaneously. This is a very common dilemma for architects and without it the work may lose its meaning (Ando, 1994a, p.479).

Swinging between extremes

Architecture is not a fixed entity, but a continuous swinging and wavering between extremes. "*It oscillates between inside and outside, West and East, abstraction and representation, part and whole, history and present, past and future, and simplicity and complexity*" (Ando, 1991a, p.13). Ando intends to create a tension in which confidence and insecurity blend together. The dynamic of the final work depends on the amount of the mentioned swings.

Conflict and integration of abstraction and representation

Architecture is a 'conflict between abstraction and representation'. Abstraction refers to an aesthetic which is rooted in the 'clarity of logic and transparency of concept' and on the other hand, representation is based on 'all historical, cultural, climatic, topographical, urban, and living conditions'. Ando's aim is to integrate these opposites in a fundamental way (Ibid, p.14).

Confrontation between people and nature

The elements of nature – water, wind, light, and sound – and their vital energy are introduced into the composed architectural order, to provide a confrontation between them and people. This confrontation leads to startling encounters between people and nature, and "*a tension is evoked that can awaken the spiritual sensibilities, still covetous of sleep, in contemporary humanity*" (Ando, 1992a, p.467).

Architecture is simultaneously abstract and representational

The major objective is the creation of architecture which is simultaneously abstract and representational. Abstraction refers to the works of Josef Albers and his works on squares in which, in spite of their clear form, there is a kind of ambiguity of perception. Representation is based on Piranesian labyrinthinity and its extraordinary sense of space in his engravings. This simultaneously presentation takes place when a maze-like articulation is given to the simple geometrical forms, that is, "*by concealing an ambiguity Piranesian maze in a framework like Albers"*" (Ando, 1988b, p.454).

Co-existence of nature and architecture

Nature, like a maze, has a representational quality. The aim is to introduce nature into architecture, and to place a building in the midst of nature which carries a maze within itself. Ando wants to reach a condition in which two elements of architecture and nature "*co-exist separately, yet simultaneously*" (Ibid.).

Relationship between the parts and the whole

In the process of architectural design, which leads to the realization of a building, there is a tense relationship between the whole and the parts. This tension "*provides the context for architectural details; details are the traces left by an architectural idea as it bridges the gap between the whole and the parts*" (Ando, 1991b, p.461).

Practice of architecture: conflict between architecture and site

Place serves as the basis for architecture. Therefore, it is important to create a conflict between architecture and site, "*in order to uncover the unique logic of the land*" (Ando, 1993b, p.24). By the means of inserting architecture into the land, the ground will acquire a new life and spirit, and the true practice of architecture will be realized.

Harsh dialogue of site and geometry

Geometry, in the process of application to architecture, highlights the character and individual spirit of the given site, and through a 'harsh dialogue' with it, refines it to a completely new existence (Ibid, p.25).

Harsh confrontation between the logic of architecture and logic of nature

Ando's aim is to put the logic of nature and the logic of architecture in a continuous dialogue, in which no one absorbs the other, nor obtains an 'ambiguous fusion' like the Japanese aesthetic, but acts "*in a manner by which their harsh confrontation will produce a place rich in creative resonance*" (Ibid.).

Endless interaction of natural elements

In a good practice of architecture, by means of a powerful dialogue with nature and site in order to create a 'place', all the natural elements, such as mountains, sea, and sky "*converge into direct confrontation*". Thus, "*the elements of nature converge on one another in reciprocation*" and "*engage in endless interaction*" (Ibid.).

Union of abstract geometrical form and daily human activity

In residences, which act as a 'vessel for human dwelling', Ando pursues a "*vital union of abstract geometrical form and daily human activity*" (Ando, 1991c, p.459). Courtyards, as a microcosm in the heart of the houses, play such a role and are the realm of this unification.

Confrontation of nature and people

When elements of nature, such as water, wind, sky, and light, are abstracted within architecture, and bring architecture from a mere thought down to the ground and earth, "*the architecture becomes a place where people and nature confront each other under a sustained sense of tension*" (Ibid, p.460). This tension is capable of awakening the spiritual sensibilities of humanity.

Collision of the architecture and environment

Architecture does not deal with the existing environment, and does not affirm its values. "*The architecture and the 'environment' must enter into a stimulating dialogue, marked by friction and collision*" (Ando, 200a, p.20). Through this interaction, existing aspects and values change, transform to a higher level, and a new entity appears.

Moreover, the universality of a work is achieved by this action. Universality is the result of a "*tension and stimulus produced by introducing an architecture that is completely alien to its 'environment*" (Ando, 1991c, p.22).

Collision of Eastern and Western modes

Through architectural practice, Ando wants to put the "*Eastern and Western modes beyond the appearance of stable confrontation to where their spatial sensibilities collide*

harshly, and a new place, resounding with potential, emerges" (Ando, 1993c, p.5). Such a collision liberates Japanese sensibilities from the museum of tradition and gives them a new life.

Overwhelming fiction with reality

Modernist architecture reduced problems of the real world to measurable numerical values. Thus, fictional aspects were neglected. Architecture, in fact, deals with both reality and fiction. Therefore, Ando intends "*to instil fiction in the core of the real*". At the end, defamiliarized space will be produced "*whose fiction informs the everyday*" (Ibid, p.7).

Challenging of architecture and society

Architecture should be capable of communicating with society and challenging it. "*To actively stimulate society, I believe, is architecture's indispensable role*" (Ibid.).

Transparent, while massive

Glass and concrete are the materials which represent two extremes: one is transparent and the other massive. Ando aims at a new architecture for the 21 century which is "*transparent, yet non-transparent*" (Ando, 1999, p.126). This architecture is like a Japanese veranda (engawa).

Dialogue between geometry and nature

Geometry, as the symbol of the human reason, stands against nature and creates contrasts with it. Nature, on the other side, produces a strong presence "*in its encounter with the lines of geometry*". This encounter and dialogue between geometry and architecture leads to an environment which nurtures daily life (Ando, 1993d).

Dialogue between nature and architecture

Through creating a dialogue between architecture and nature, places for people encountering nature will be provided, through which people might shape their lives (Ibid.).

Narchitecture, unification of nature and architecture

The true interaction between architecture and nature is, in fact, the *"naturalization of architecture, or architecturalization of nature."* Thus, *"the opposition between architecture and nature should vanish". Therefore, "these two opposing poles, once dismantled, are complexly interlayered in a range of relationships, and newly reconstituted. People's lives are embraced within them. People, geometry, light,*

water,…diverse elements resonating with one another. These become one unified new landscape, renewing itself with each year, each season, and each day" (Ibid. p.148).

Clash between logical reasoning and senses

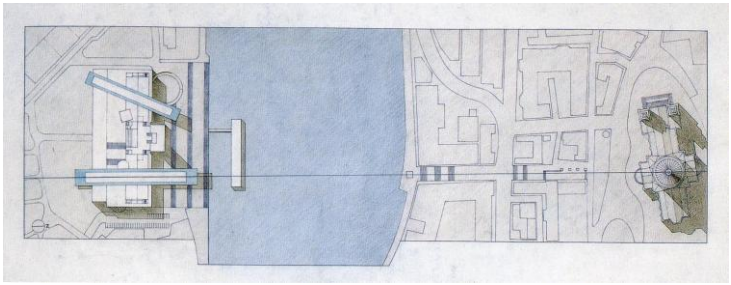
There is a collision between logical reasoning and senses in architecture, without which, architecture could not be created. "*There is always a point where they clash*" (Ando, 1995a, p.142).

Collision of past, present and future

Ando wants to "*create spaces that suggest collision everywhere instead of homogeneous spaces*". In the case of the 'Tate Gallery of Modern art', "*there is a temporal collision of the past, represented by the brick wall, the present, represented by the glass boxes, and the future, represented by the works of contemporary art*" (Ibid., p.152).

Clash of brutal, raw forms; dialogue between old and new

In the 'Tate Gallery of Modern Art', the notion of 'collision' became the basis for the design approach. The main purpose here is not to create harmony, but a 'clash of brutal, raw forms',



81. Tate Gallery of Modern Art, Tadao Ando, site plan

confronted with the historical context of London. Thus, energy and tension resulting from the contrast between new glass galleries and old bricks create *"a symbolic dialogue between old and new within London's important historical context"* (Ando, 2002d).

Combination of universal spirituality and local specificities

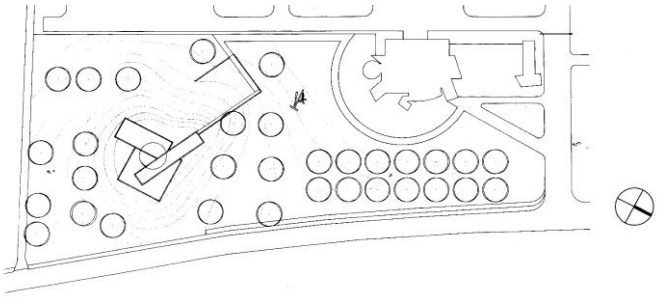
Good architecture is the combination of the universal, spiritual quality which is common for any kind of culture, and the specific characteristics of the given place. Thus, "*there is a very good equilibrium between the two, between the universal quality of spirituality within the architecture itself combined with the local specificities of the place, of the culture*" (Ando, 2002b).

Unification of the 'real world' and 'rational world'

There are two distinguished worlds, an architect's creativity and ideals, which constitute the architect's 'rational world', and sensibilities which have been acquired through one's life, and constitute the architect's 'real world'. "*These two worlds must be formed into a unified whole*" (Ando, 1984b, p.130).

Link between real and abstract

The 'abstract' refers to the modernist geometric organization, and the 'real' is "*the totality of history and culture, natural context and the cities and the lives of the people. I strive to make the essential link between the two poles, not to abbreviate them*" (Ando, 1989b, p.21).



82. Vitra Seminar House, Tadao Ando, site plan

Synthesizing past and present, East and West

"*By employing geometry as a methodology, I seek to synthesize past and present, East and West*" (Ibid., p.24).

Struggle (battle) between the residents and the house

The residents' act of living determines furniture and objects of the house. Thus, "*the act of living/occupying is a constant struggle between the residents and the house*" (Ando & Frampton, 1989, p.27). In fact, the essential beauty and inherent form of a house is obtained "*through 'battles' with its residents, through the accumulated traces of struggle with its occupants eventually becoming a human habitat, a home.*" (Ibid., p.28)

Moving between (harmonious duality of) reality and imagination

Architectural creation is a continuous movement, like a pendulum, between the dimensions of reality and imagination, and at the end, the architect overcomes the existing obstacles by "*realigning them into a harmonious duality*" (Ibid., p.45).

83. Vitra Seminar House, Tadao Ando

Stimulating dialogue between contrasting forms

The 'Vitra Seminar House' is a building near the Vitra Design museum, designed by Frank Gehry. Gehry has used free forms in his architecture. In contrast, Ando creates *"a composition of volumes and voids from pure geometrical forms such as squares and circles"* (Ando, 2002d, p.166) with a sunken court dug into the site to enter nature into the interior spaces. Ando confesses that Gehry's work and his simple building confront

each other and these *"two buildings with contrasting forms of expression enter into a stimulating dialogue"* (Ibid.).

Contrast between the new and the old

In an addition to the neoclassicist 'Nelson Atkins Museum' in Kansas City, Ando tried to create a place which is *"not in a superficial harmony with, but in contrast to, the old building"* in order to create a dialogue between the new and existing building. Thus, *"the architectural form is the result of this dialogue"* (Ibid., p.106).

Mixture of the new and old

In the 'Penthouse in Manhattan' project, an addition to an existing skyscraper built in the 1920's, Ando places a concrete box enveloped by a skin of glass on the top of the building, and also in five floors under it, in 'direct conflict' with the existing building to reach a strong 'mixture of the new and old' (Ibid., p.138).

Interplay of the past and present

In a historical setting, it is important to pay attention to the character of the buildings, to aware people to the passing of time, and to create a scene in which there is a contrast between the old and the new. In other words, the goal is *"to promote the interplay of the past and the present and to produce an overlapping of two different spaces"* (Ando, 1991d, p.224).

2-2-4-1 Different kinds of Collision

Listening to Ando's words and the way he puts the opposites in a continuous conflict with each other, we can suppose two kinds of combination:

1- Two aspects of the combination have a separate physical presence. In other words, opposites are present 'there', as two concrete, certain, and perceptible entities. However, there is also a continuous tension between them. This tension takes place in a space in-between, in the interstice between two oppositions. A magnet is a good metaphor for this kind of combination, in which we can obviously observe the poles in their certain places, but the magnetic field (tension) between them has no physical, concrete presence. The tension, in fact, occurs in an in-between. Thus, this kind of combination is based on a distance full of tension and collision which never vanishes.

   Moreover, this kind of combination is very close to a dialogue. In a dialogue, the agents have an active and strong presence. They discuss with and challenge each

other, and this challenge takes place in a virtual space between two agents of communication. This space in-between is not a constant place, but fluid and smooth. In other words, the result of the dialogue is not an object, but a subject which is formed in the mind. Therefore, it changes and differs from time to time. Words such as conflict, co-existence, swinging, confrontation, relationship, dialogue, interaction, collision, and battle point to this kind of combination.

2- Two aspects of combination blend with each other. In other words, there is a physical blending, and at the end we encounter a new entity or an object which is the result of complete synthesis of them. However, two aspects of combination have a constant hidden presence within this new entity. The metaphor for this kind of combination is water as the synthesis of hydrogen and oxygen. Although water has its components present in it, what is important and appears for us is the final material, i.e. water. Words such as fusion, union, overwhelming, unification, synthesis, and mixture imply to this kind of combination.

84. FABRIKA, Tadao Ando

It seems that Ando uses both kinds of combination in his works: mostly the first kind in urban and historical contexts, and the second one in natural contexts. In historical settings and urban contexts, where there is an existing building and the new building located in its vicinity, or where the project is an addition to the old building, Ando sets his architecture (new) near the existing building (old), as a juxtaposition, in a clear distance from it, to create a gap between them. This gap is the field of tensions, interactions, and dialogues between the opposites, in which people encounter both

opposites, perceive and sense them, and form their own vision and image in their minds. This gap is filled with the dialogue and feelings of the visitors.

For instance, in 'FABRIKA', new architecture of Ando is located besides the old architecture of the 17th century, but in a clear distance from it. Old architecture (tradition) is 'there' and new architecture is 'here'. What we perceive is the presence of two entities and a space in-between which acts as the field of presence, tension, and dialogue. When we are in this realm, we sense and perceive both opposites in a continuous tension. We can easily observe old architecture through the openings of the new architecture, and new architecture through the old one.

In the 'Nelson Atkins Museum', he pursues a contrast to the old building, rather than a superficial harmony, to create a dialogue between the old and existing building, and in the 'Penthouse Project', he intends to provoke a 'direct conflict'. The idea of 'collision', as Ando states, becomes the main approach in the 'Tate Gallery of Modern Art', where instead of a harmony, he creates a clash with the historical context of London to release the energy and tension to the space in-between, to create a symbolic dialogue between old and new.

Moreover, in an urban context, by means of the idea of the courtyard as a microcosm at the heart of the building, he puts the nature and architecture in a direct confrontation, to make inhabitants aware of the presence of the natural elements such as light, wind, sky, rain, and so on.

But on the contrary, when the context is a natural environment, and he wants to design a building in a greenery site, Ando employs the second kind of combination in which opposities integrate with each other harshly and form a new entity. In other words, the aim of this approach is *"introducing an architecture that is completely alien to its environment"* (Ando, 1991c, p.22) and emerging a new place as the result of harsh collide.

85. Naoshima Museum, Tadao Ando, aerial view

The notion of 'narchitecture' is the true expression of this attitude. As

Ando states, narchitecture, i.e. the naturalization of architecture and architecturalization of nature is the true interaction between architecture and nature. At the end, two opposing poles are integrated and become 'one unified new landscape' through which the opposition between architecture and nature 'vanishes' (Ando, 1993d, p.148). Finally, nature is not perceived as-it-is, but is a constructed nature, i.e. architecturalized nature.

As a good example, we can refer to the 'Naoshima Museum' in which we can not find a considerable gap and distance between architecture and nature. It seems that architecture has blended into nature, and achieved a new entity, a narchitecture.

2-2-4-2 On the Architecture of Collision

We can conclude from the texts and statements written by Ando that he uses 'collision' and other kinds of confrontation as the basic and unique approach in his architecture, and employs opposites to enrich it. In other words, Ando's architecture occurs in a 'between state', in a 'simultaneous either-or and neither-nor'. As Eisenman explains, *"Ando's space is not the other of either the west or the east, nor is it the other of a formal dialectic – old or new, inside or outside. Rather it has an eerie sensibility that neither transcends nor is metaphysical, neither banal nor sublime… If western space is animate, and eastern apace is silent, then Ando's space is other, without speaking to a theatricality of silence… Rather his light is between; neither dense nor sparse, opaque nor translucent"* (Eisenman, 1989, p.138).

I would like to name this approach 'the architecture of collision'. Thus, if architecture is a challenge, and is an endless confrontation and conflict of the contradictions which oscillates between opposites, then what are the indications and advantages of the architecture of collision? It seems that the architecture of collision has some characteristics and also some advantages that help Ando narrate a strong narrative about the space. In fact, the narrative of space, as a good and main interaction, is achieved through the architecture of collision. In this way, 'the architecture of collision' acts as the main and essential strategy by which he employs and gathers all the sub-narrative together to catch the essence of space. Therefore, this kind of architecture allows Ando to achieve to his final goal and gives him some undeniable strength and vigor. Here, I will consider and focus on the characteristics and consequences of the architecture of collision.

Characteristics:

Opposites: The architecture of collision is based on the opposites. Opposites are ready at the poles of a contradiction. These opposites could be concepts, entities, objects, and so on. These opposites naturally oppose to each other.

Distance: The architecture of collision is based on distance, a distance between opposites. Although this distance disappears in some cases, it never vanishes. In fact, it oscillates between an evident and a subtle interstice. This distance acts as a space in-between or a gap. In other words, it is a three-dimensional realm.

Interaction: When the opposing matters are put in a distance, an interaction is necessarily created. This interaction is the natural challenge between the contradictions. The range of this interaction is very vast, and happens in various ways. We can explain this variety in different words, as Ando does it.

Dialogue: When there are two opposites in a space in-between created by two opposites, then people who are present in that realm create a dialogue. This dialogue takes place in two ways, between the oppositions in the created space in-between, and between the people who are present in that space and the two opposites. Thus, space in-between changes to a realm of dialogue, discussion and communication. Visitors as the readers observe the opposites, have a feeling about their interactions, and make their own perception in their minds.

Presence: In the architecture of collision, all the elements are present: opposites, distances, and people who experience the space in-between. Although their presence could be increased or decreased, they are never absent. In other words, we have a realm of presence.

Consequences:

Continuity: Continuity is inherent in the essence of a dialogue and a challenge. Two opposites challenge each other in a never-ended procedure and strengthen each other. As I mentioned before, the existing distance never disappears, and hence, the challenge never stops. Opposites affect and get affected, change their appearance –whenever they are changeable, like nature which has various characteristics in different times - and remain in confrontation. Moreover, one of the agents of dialogue is the people who are present in the space in-between. They are different in character and personality. Thus, the

dialogue of people and opposites which takes place in space in-between and in their minds is not constant, but different and varied. Therefore, dialogue is a continuous action and never stops.

Suspension/Oscillation: opposites oppose each other in a continuous way, and change their position and appearance. Therefore, opposites oscillate in an uncertain atmosphere which does not allow for any determinacy. In fact, the realm of collision is indeterminate and oscillates between two contradictions and poles. As a result, space receives a fluid character and its coordinates change at any moment. This fluidity makes the perceived space happy, enjoyable, and full of feelings and emotions. Moreover, suspension leads to an uncertain meaning. Meaning is not constant, but changes in relation to the time and the people who perceive it. Meaning is suspended, and does not have a fixed condition. What occurs is not 'being', but 'becoming'.

Interpretation: The endless continuity of dialogue and confrontation leads to a never-ending situation of understanding and perception. All the agents of the architecture of collision, such as opposites, people and space in-between, are in an indeterminate condition, and this situation does not allow for a certain meaning and comprehension. Everyone perceives this realm in his/her own way, interprets it differently, senses it individually, and forms his/her perception in his/her mind. Thus, the realm of collision is the realm of interpretation, not the realm of definition, determination, and fixed meanings.

Permanency: In a realm in which all the opposites are in a nonstop challenge, and a strong dialogue takes place full of tension and endless confrontation, as long as receivers are present in the space in-between, this realm is permanent and eternal. The architecture of collision produces a permanent realm which changes over the time, and re-creates itself continuously. The architecture of collision links to the transition of the time, and becomes a timeless architecture. Continuity, suspension, and interpretation are the basic factors of this permanency.

2-2-5 Conclusion

As I discussed before, Ando's architecture is the narrative of space. Space is very fundamental and essential to his architecture. He narrates aspects and dimensions of his architecture to be a narrator of space at the end. However, to reach this purpose, he

should use an approach and strategy. It seems that the architecture of collision is his special approach and strategy.

If "architecture is a challenge" between opposites, then Ando's architecture oscillates between two kinds of combination, as I discussed before. His architecture sometimes moves towards the unification of opposites, and sometimes keeps them in a distance confrontation.

He uses opposites in his architecture and creates a gap between them to provide a realm of challenge and conflict. As Henegan remarks, *"It is through the transfiguration of these antagonistic oppositions – this dialogue of extremes – that Ando generates the lyricism, the originality and the meaning of his architecture"* (Henegan, 1996, p.19). These opposites oppose each other, intensify each other, and fill the space in-between of tension and energy. The result is an emotional and sensitive dialogue. This dialogue is enriched with the presence of the human beings in the space in-between. People, moving in this realm, communicate with the opposites, listen to their voices, experience them, and at the end, produce their own perception and comprehension. Thus, the space in-between becomes emotional and full of energy. This space is multidimensional and potential, because it consists of presence of the all dimensions and elements of space. Therefore, space is continuous because of the endless dialogue between the opposites and never-ending human perceptions who read the events and occurrences of the existing gap. So, we have a suspended space, a space which is uncertain, indeterminate and inconstant. All the things are in becoming. The space in-between is not a space 'there' or 'here', but a fluid field in the middle of the gap. Thus, space is fluid and changes in any time. Moreover, this realm is the realm of interpretation, which is the result of reading and perception by the human beings attending the space in-between. These interpretations prevent constant meanings. Thus, architecture and created realm become permanent and eternal, and the procedure of collision continues forever.

With the idea of 'scenery' in Ando's latest texts, he confirms the 'architecture of collision' which introduces temporality to architecture and pays attention to the inconstant and changing dimension of landscape. This idea allows for a strong dialogue between the work of architecture and the visitors during the time, based on their various characters and personalities.

3. The Architect's Work

3-1 Narrative analysis

3-1-1 Introduction

In this section, I will try to establish a method which enables us to find out to what extent the ideas and notions of an architect presented in his various written texts can be found in his projects. In other words, I will discuss the amount of accordance between buildings and thoughts of an architect. In the case of Tadao Ando, as we have seen before, he talks about and discusses different themes in architecture, gives his opinion on various dimensions of the discipline in various fields, including history and theory, and tries to draw his unique way of thinking in architecture. Moreover, he comments on elements of architecture in detail and explains their implications and functions. Now, the question is, are all the imaginations, words and thoughts fully concretized in his buildings or not? How distant are they from each other, and is he a true thinker and a true builder? Therefore, it is necessary to find or establish a way or a method of study to reach this comparative analysis.

3-1-2 'Word' and material

Our knowledge and cognition of the world becomes possible through language. Without language, there is no world. We see the world with language as we look at the world with our eyes and touch the things with our fingers. As Davidson puts it, *"There is a valid analogy between having eyes and ears, and having language: all three are organs with which we come into direct contact with our environment"* (Davidson, 1997, p.18). Heidegger highlights the importance of language in a deep ontological way and states that *"Language is the house of Being"* (Heidegger, 1996, p.217). In this way, we not only live in language, but we also think within it and by thinking preserve it. *"In its home man dwells. Those who think and those who create with words are guardians of this home. Their guardianship accomplishes the manifestation of Being insofar as they bring the manifestation to language and maintain it in language through their speech"* (Ibid.). Thus, *"everything that is, is known through language, and that everything remains in language. Things and language are given together…. It is the name which*

makes what is perceived part of a world, and hence makes it a meaningful percept" (Norberg-Schulz, 1985, p.111). In this regard, it can be said that language wholly contains the reality. The world is stored in language, and when man speaks, he makes what is kept in language appear. As Stefen George puts it in his poem 'Das Wort', *"there is no thing where the word is lacking"* (Norberg-Schulz, 2000, p.142).

Thus, if we live in language, and if our intention to the world and things are rooted in it, then our relation and understanding of the environment is fundamentally based on the words and names. Therefore, we behave as if we are thinking in 'words'. 'Words' come to us, and make our feelings and senses. However, words have no materiality, and are abstract and nonmaterial. Although any word is a bearer of a kind of materiality, color, smell, sense, and meaning on its own, it lacks materiality in the sense that it has no physical dimension and aspect, but semantic.

On the contrary, architecture is founded in material. For architecture is embodied in a building full of materiality and substance, and in its materialization and embodiment receives its body and structure. The structure and body of the architectural work appear in forms, volumes, and materials which are actually three-dimensional entities. Accordingly, the realization of the architectural work as such is a three-dimensional process. In other words, the design process in architecture is the process of three-dimensionalizing of the words, i.e. imagination, notion, and concepts of the work. Architecture commences from the words in the mind of an architect, takes shape step by step, becomes more certain and precise in two dimensional layouts and drawings, transforms into a general composition of forms and volumes, is represented in plans, elevations and perspectives, and at last gets reality and body in the real world. Thus, to understand a building, it is necessary to walk through the interior and exterior of it, to sense and capture its various dimensions and aspects, and make an overall feeling and imagination of it.

In this way, we can talk about the structural/semantic differences between word (thought) and material (architecture). When architecture is thought in terms of the words, it maintains poetic and like a poem can be full of sensation, emotion, feeling, etc. On the other hand, when this thought is going to be realized and embodied, it enters into another realm with its own implications and characteristics. In this realm, we do not encounter mere non-dimensional words, but objects, materials, forms, and real entities.

In fact, we can find two gaps in architecture: 1) the gap between thought (imagination, notion, and ideas) and architectural text, and 2) the gap between text and building. The first gap appears in the realm of the words, because this gap is rooted in the differences between mere thought in the mind and written text on paper. This kind of difference which is discussed in current philosophy of language in terms of the distance between signifier and signified[1], compared to the second gap, is not considerable in our field, because they both belong to the same realm, to 'words'. But the second gap, the gap between written text and building, is deep and strong, because we encounter two distinguished realms, the realm of 'words' (abstract, one-dimensional) and the realm of reality (three-dimensional). This is the gap which is very important in the discipline of architecture, and concentration on it may lead us to new results.

Thus, in the process of realizing the thought (idea) of a building, poetical aspects of architectural thought are reduced, and through the process of materialization, feelings, concepts, senses, imaginations, etc., may shift, overthrow, and lose their richness, or even change and evolve. Indeed, concretization of the word in a poem is more cautious than the concretization of the word in a building. Therefore, the gap between word and building is a serious, deep, considerable, and remarkable gap. Finally, what is present in a building has a great distance with what has been thought of in the 'word'. Accordingly, a building does not present and realize the word (thought) within it completely. What is presented in a building is a manifold copy of the words of the architect's mind. In this sense, this gap may also carry some hidden and latent subjects, attitudes and aspects that tell us about contradictions and paradoxes between what has been written and what has been realized, i.e. between 'word' and 'material'.

The more an architect is experienced, high-powered, and strong, the smaller is the gap between the 'word' and the 'building'. In other words, presenting a word in material needs experience, practice, emotion, imagination, and high quality in architectural

[1] According to Saussure, who developed the theory of signs as 'Semiology', a 'sign' consists of two elements: signifier and signified. 'signifier' is the physical aspect of a sign consisting of the sounds, marks, forms, drawings, a piece of music, or anything intended to convey a certain meaning. On the other hand, 'signified' refers to the concept, thought or idea brought into the mind by the signifier. However, there is a gap between 'signifier' and 'signified', that is, a certain 'signifier' does not refer to certain 'signified'. For instance, when reading the word "water", we might think of water drops, a lake, the chemical symbol H2O, and so on. We don't necessarily think of a set image of water, a universal mental representation of it. And then, each concept (signifier) to which "water" might refer can trigger another signifier. This infinite chain from signifier to signifier results in a never-ending game and opens the text, displaces it, and sets it in motion.

thought. However, this gap is an ever-lasting and a never-ending interval. It may become narrower and smaller, but never disappears. It seems that architectural criticism is to a high extent in debt of this gap.

3-1-3 'Word', material, narrative

As mentioned, an architect thinks, senses, and imagines first of all in 'words', then tries to set those 'words' in lines, surfaces and volumes through drawings, and finally concretizes them in material and real building. It has also been discussed before that architecture is full of sounds. In fact, all the architectural elements and structural materials, from a window to stone and brick, tell us stories. This story is the story of various features of the work of architecture, from real to spiritual ones. In brief, all the aspects of architecture are reflected on the building.

Moreover, it has been mentioned that architecture is the realm of narratives and sub-narratives. Any architect has his/her own narrative and narrates them through various sub-narratives. These narratives, which bear sub-narratives and carry architect's thought in words, should be realized in a building through materials. This realization, at the end, is read by the visitor. Let's review the threefold of the architectural narrative. Architectural narrative is based on the threefold of the architect as the narrator, architectural work as the action/event, and at last, the user, visitor, traveler or reader as the audience/receiver. The architect, as the narrator, thinks and imagines in words, and wants to introduce his ideas and feelings. This narrative appears in 'architectural work', including a written text, drawing, sketch or a realized building in which an architect puts his words. Written texts and drawings could be perceived through reading and studying. However, in a building as the real concretization of the architectural narrative, the architect sets his words in his volumes, forms, materials, and details. In fact, a building is the realm of the materialization of the architect's narratives and sub-narratives. Finally, the receiver as the third element, in the case of a written text or a drawing, reads and studies the words, lines, and colors of the work, or in the case of a real building, as a traveler walks through the building, experiences its aspects and dimensions, and forms his/her perception on the narrated narrative in his/her mind. Thus, the reader or traveler, from another view point, is a critic or analyzer. In this journey into the realm of the

architectural work, the traveler, trying to understand the main narrative of the architect, makes his/her own narrative.

3-1-4 Narrative analysis

Thus, architecture is the realm of architectural narratives, and architects narrate their narratives through 'architectural works', i.e. written texts and real buildings. On the other hand, as has been noted, there is a considerable gap between architectural texts and architectural buildings, because the words lose their vigor and character in transforming into the material. Moreover, word is closer to the narrator's imagination and thought than the building, because the imagination and text happen in words, but the building in material.

Therefore, if we want to know to what extent a building is the true realization of the architect's thought, as we have no access to those thoughts and imaginations, then the only possible way is comparing architectural texts with architectural buildings, because architectural texts are closer to the mind of the architect than the architectural buildings. In this way, if we compare the themes and contents of the written text with the realized building, we may find how they are reflected and introduced in the real building, and to what extent the building is a true concretization of the architect's imagination.

In sum, the architect narrates his/her imagination and architectural thought (his story) through two media: written text and real building. Written text is closer to the ideas of architect than the real building, so that we can consider it as the main idea of architect. On the other hand, an architect narrates his/her narrative in various sub-narratives. These sub-narratives are set in the various features and aspects of the architectural work, including a text or a building. To understand the architect's original though and opinion, it is better to listen to his/her voice in the written texts, and extract his/her sub-narratives to perceive the main narrative. To know how much these sub-narratives are presented in the architectural work and to what extent the architect is a true narrator of his/her narrative, we should refer to his/her realized buildings as a receiver/reader/traveler, and experience it by listening to its communicative or even hidden and silent voices, and try to find the presence of that sub-narratives in the building.

This process of finding the presence of sub-narratives narrated by the architect as a narrator is what I would like to refer to it as 'narrative analysis'. In this process, all the

sub-narratives will be studied in the building, to find how much are they present in the work, and what the contradictions and paradoxes are. In other words, 'narrative analysis' is based on reading a building through the text and comparing material to 'word'.

Thus, 'narrative analysis' possesses some special characteristics and potentialities that make it a strong and cautious way of analyzing a building.[2]

- This method concentrates on the relation between the theory and practice, the thought of an architect and the building. Therefore, this method takes place within the gap between the 'word' and the 'building'.
- It pays attention to both theory and practice simultaneously, and tries to find the relationships and paradoxes.
- It takes the architect and his/her opinions as the point of departure, and tries to establish its criteria from the architect. Thus, we enter into the architectural 'language game' of the architect, and criticize the 'building' by 'theory', 'material' by 'word'.
- In this way, we are safe from evaluating a building based on the criteria which are completely or fundamentally foreign to that 'language game'.[3]
- Through the analysis, the contradictions and paradoxes between theory and practice will be manifested. These paradoxes are either conscious or unconscious. The conscious ones - the paradoxes that the architect has thought about – may be the result of improvement and development in the theory of the architect, and the unconscious ones – the paradoxes which the architect has not thought about - introduce those aspects and dimensions that have been hidden for the architect. In

[2] It is clear that this way of analyzing - like other methods - needs some attentions and considerations. This method is more applicable for those architects who have tried to write and elaborate their ideas and draw a somewhat clear and articulated architectural theory. Moreover, in analyzing a building, the time of construction must be noted. That is, we better refer to the texts and ideas that have been presented before or at the time of designing, because an architect may change or improve his/her ideas during the time. Thus, the more an opinion has been presented close to the time of designing, the more reliable it is. However, this does not mean that we should not refer to the ideas addressed after the time of designing, because they may be in the same way and intention.

[3] Chris Abel elaborates the significance of language games in interpretation and evaluation of architectural works and states that different architectural language games have their own criteria, and applying those criteria to another language game with a different structure and foundation may lead to misunderstandings and problems. He presents some examples in this regard (See: Abel, 1997, pp.85-100).

fact, unconscious paradoxes manifest the unconscious ideas presented into the building unconsciously.[4]

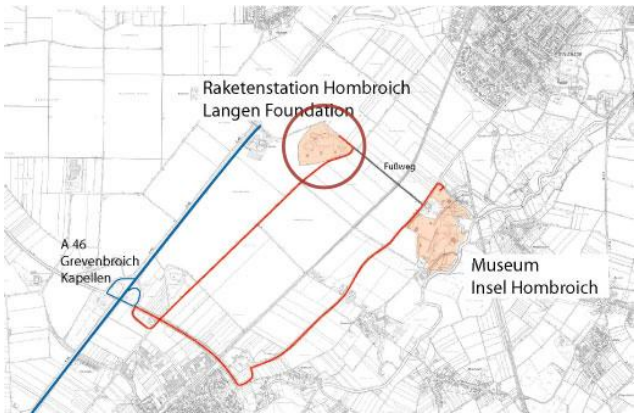
- At the end, we can find how much a building is based on the 'word' and theory of the architect, how much it portrays them, and whether the building is a true narrative of the architect or not.
- The evaluation is done by the traveler. Therefore, the receiver plays a considerable role in the process of analyzing.
- This method tends to be comprehensive and multi-dimensional. Considering the triad of narrator (architect), event (building), and the receiver (traveler), this method is based on the receiver, starts from the narrator, and studies the building. Thus, it embraces all the features and dimensions.

In the case of Tadao Ando, as shown before, the main theme of his architecture is 'space' and 'place'. He wants to narrate 'space' through his architecture. However, to introduce a rich narrative of space, he narrates some sub-narratives that I have explained, referring to his texts. Thus, to know how much this narrative has been narrated in a building, I will concentrate on one of his realized projects, study the presence of that sub-narratives, and at last show whether this building is a true manifestation of that sub-narrative and the main narrative - space- or not.

[4] In the case of Tadao Ando, we can find a kind of continuity and evolution in his architectural thought (theory), and the contradictions and paradoxes are few. We can see all his writings in a somewhat continuous line.

3-2 Narrative analysis of Langen Foundation

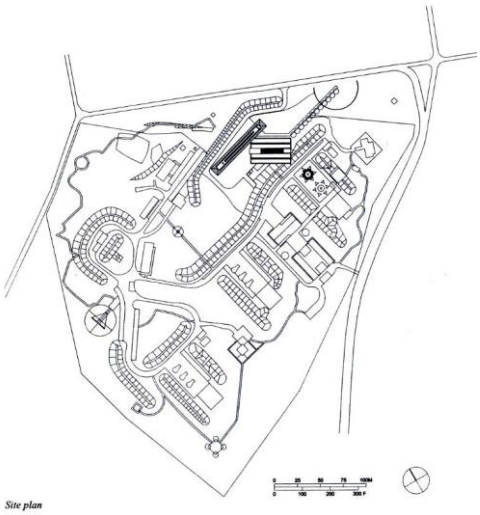
3-2-1 General introduction



86. Insel Hombroich, site plan

The Langen Foundation was planned to place the Viktor and Marianne Langen Collection, which comprises about five hundred works of Japanese and approximately three hundred works of modern Western art. The Japanese collection includes Japanese art from the 12th to the 20th century and the Western collection of modern art includes works by important artists such as Cézanne, Beckmann, Warhol, Rothko, Dubuffet, Bacon, and Polke.

The Langen Foundation is located at the Raketenstation Hombroich, a former NATO base, in the midst of the landscape of the Hombroich cultural environment. This Foundation welcomes artists, musicians, and social researchers and provides them with facilities to live and work in in the existing corrugated iron barracks and missile buildings. The Museum Island Hombroich is another important component of the Hombroich cultural environment, only five minutes away.

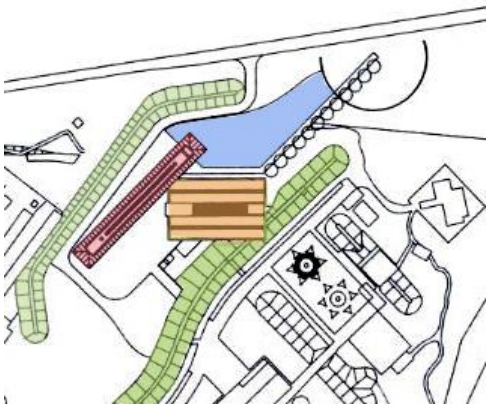


87. Langen Foundation, site plan

The entrance into the complex is through a cut-out in the semicircular concrete wall, which presents a general view to the main glass, steel, and concrete building. A path bordered by a row of cherry trees guides visitors around the pond to the entrance of the building.

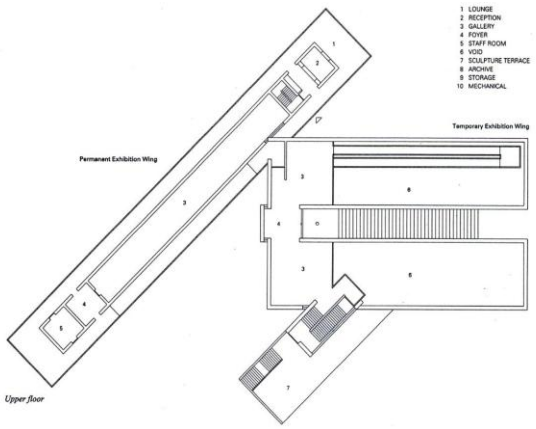
The building consists of two distinct complexes: a long concrete structure within a glass envelope and, at a 45 degree angle, two parallel concrete wings buried six meters deep in the earth and protruding only 3.45 meters above it. A grand stairway between the two wings of the building leads back to the ground level.

The Japanese collection is located in the long and narrow (43 x 5.4 meters) exhibition room in the concrete core. This room receives daylight through linear light rails worked into the ceiling. The concrete core, which is about 76 meters long, 10.8 meters wide, and 6 meters high, is protected by a glass envelope with steel girders.

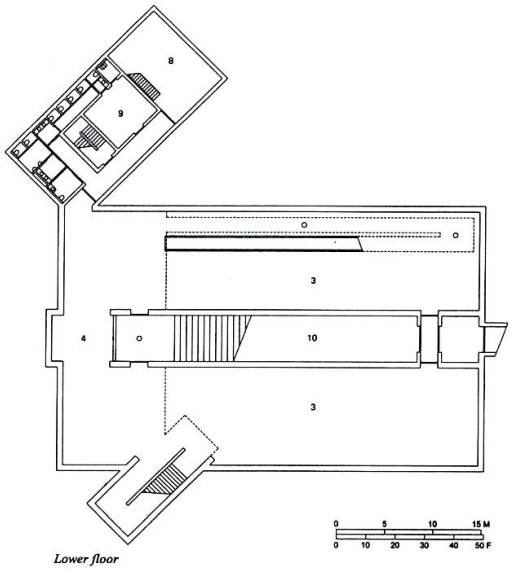


88. Langen Foundation Museum, site plan

The ticket office and shop are at the eastern end of the concrete core. A pathway in the south side of building between the concrete core and the glass envelope descends slightly toward the mezzanine overlooking the 8 meter tall exhibition wings containing the Modern I and Modern II galleries. These two galleries, each 436 square meters, have identical dimensions. In the Modern gallery I, a concrete ramp takes up almost half of the space whereas the Modern gallery II somehow has a pure space. The two galleries receive daylight through central narrow skylights with adjustable slats (Kiser, 2006; Maier-Solgk, 2006).



89. Langen Foundation Museum, upper floor

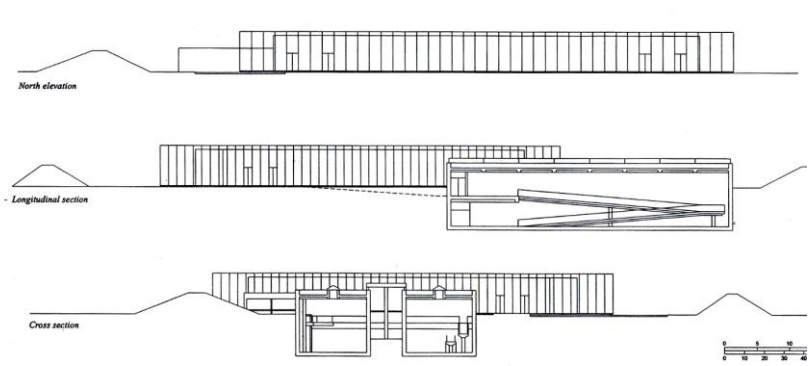


90. Langen Foundation Museum, lower floor

3-2-2 Ando says

Ando confesses that this museum was planned to accommodate both Eastern and Modern (Western) art. Because of this matter, he intended to create two spaces with different characters: *"one as the 'static' space for Eastern Art filled with*

soft light and the other as the 'dynamic' space for Modern Art where lights interlace in lively manner" (A-146, p.62). He claims that these spaces are according to the main concept of the Hombroich Museum which is based on turning the environment itself into a museum.



91. Langen Foundation Museum, sections and elevations

The permanent exhibition wing, 'static' space, which is dedicated to the Japanese art, is a concrete box surrounded by *"buffer areas similar to the 'engawa' (veranda) from Japanese traditional architecture method"* (Ibid.). He expected to create *"a fluidity of internal and external spaces, so that people in the museum would feel like walking in a forest"* (Ibid.).


92. Langen Foundation Museum, circular wall, entrance

The 'dynamic space', is a semi-subterranean volume, *"featuring an effective and dramatic introduction of light into an enclosed box through openings such as skylight, whose contrast with the 'static' space would further impress the visitors with its vivid drama of lights"* (Ibid.). Thus, Ando tries to emphasize on the contrast between two main parts of the building through the natural elements and their presences within space.


93. Langen Foundation Museum, pathway with cherry trees

Moreover, he explains the aim of the museum is *"to integrate with nature"* (Ibid.).

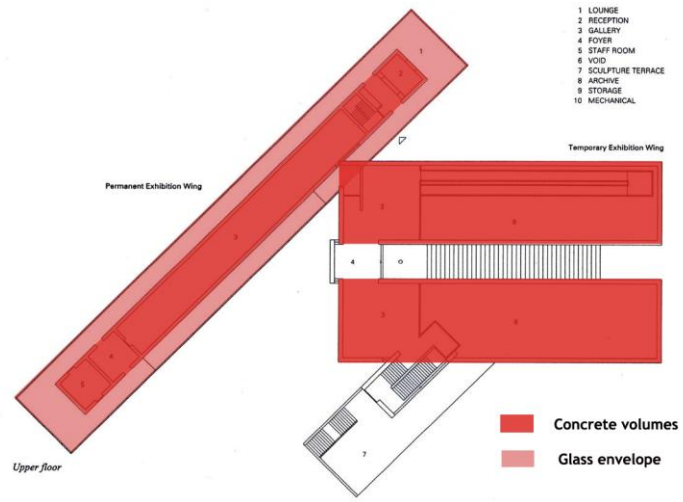
According to Ando, a double-layered structure of glass and concrete in which a concrete box is enveloped by a glass skin has been also used in the Hyogo Prefectural Museum of Modern Art, and the Fort Worth Modern Art Museum, but he refers to the Langen Foundation as the prototype.

94. Langen Foundation Museum, general view

3-2-3 Narrative analysis [1]

3-2-3-1 Geometry, Abstraction and Representation

In this building, the overall framework consists of two main wings, the 'permanent exhibition wing', and the 'temporary exhibition wing'. The first wing is a concrete core and a glass envelope, and the second is a 45 degree volume which includes two similar concrete boxes with a stairway in between. In other words, the general geometry is based on clear and plain rectangular forms and platonic volumes. Surface elements of the work include a semi-circular wall, which acts as the inviting agent to the realm of the building, a pathway to the entrance, and the artificial pool. Moreover, cherry trees are the linear elements which are laid along the path to strengthen the way to entrance. Thus, this overall clear geometry which

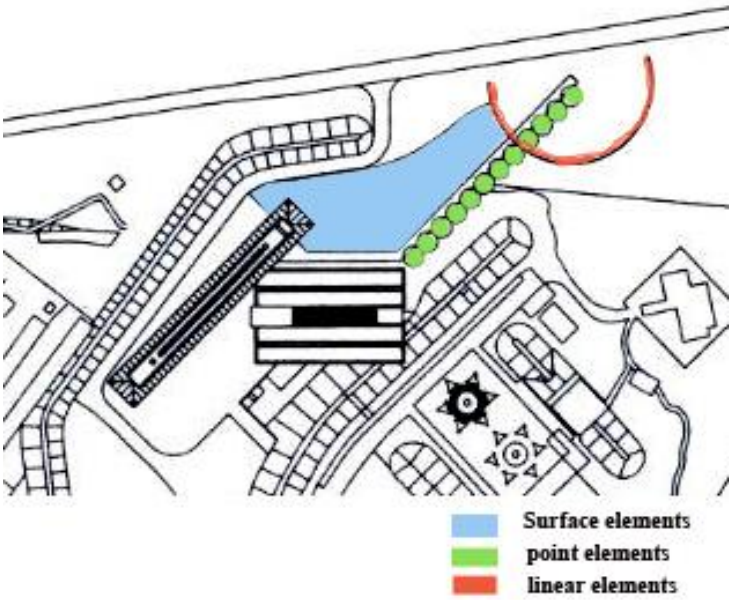


95. Langen Foundation Museum, general geometry

[1] All the analyses are based on and refer to the opinions and statements of Tadao Ando on the subject in question, which I have extracted as sub-narratives before. Thus, it is better to consider them while reading these analyses.

consists of platonic volumes and other supporting surfaces and lines could be easily seen and perceived all over the building, in its general layout, as well as parts and details, and produces the overall framework of the work. In this way, geometry plays a vital role in this building and *"produces the overall framework"* (Ando, 1993b, 25) as Ando intends.

The other characteristic of this work, which could be considered 'highlighting the surrounding landscape', is the intersection of the pure geometry and the topological surface of the earthwork so that it *"isolates the surrounding landscape frame-like, drawing it into prominence"* (Ibid.). In the south of the complex, the western gallery of the temporary exhibition wing penetrates into the earthwork and generates a prominent conflict with surrounding landscape. This conflict accentuates the presence of the pure geometry of the building and also underlines the typological appearance of the earthwork.



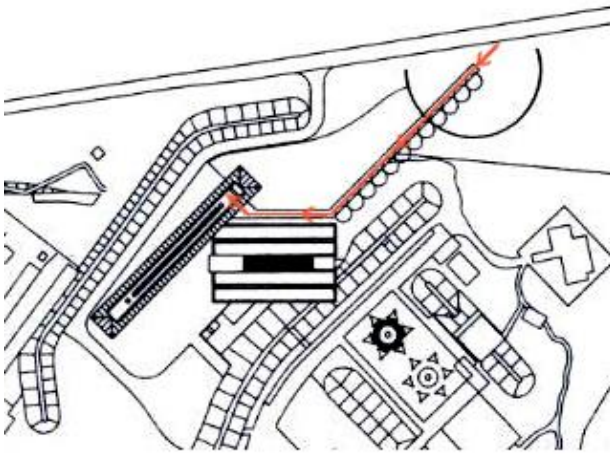
96. Langen Foundation Museum, geometric elements

Moreover, the cool and gentle disposition and arrangement of the volumes within the surrounding earthworks which are located to the north and south of the building, contrast with the vast and plain landscape of the peripheral environment, and emphasize both the building and landscape.


97. Langen Foundation Museum, intersection of western gallery with earthwork

Another characteristic which is generated and enriched by the

geometry of the work are the matters of motion or circulation. The general motion of the complex, i.e. its circulation, could be studied in two levels: exterior space, and interior space. The circulation of the exterior space begins at the semi-circular wall, which has an opening in it, and creates an attractive invitation. Here, we can only see the concrete wall, except a general view of the building through the opening, and also the path and trees which intensify it. Passing through this path and along the pool, we confront the pure concrete wall of the temporary exhibition wing, then turn 45 degrees to the right, continue along the path, turn again 45 degrees to the right, and finally enter the permanent exhibition wing. Thus, the pure, silent geometry of surfaces and points, mingled with nature, guides us smoothly to the entrance of the building.



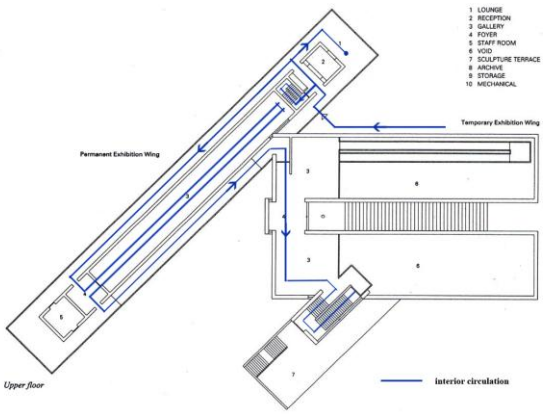
98. Langen Foundation Museum, exterior circulation

The interior circulation begins in the reception room. From there, we have access to the interior lounge through which there is a pleasant view of the pool, path, circular wall, and surrounding area. Passing through the engawa-like corridor, with a concrete wall to the left and a glass envelope preparing a broad view of the outside to the right and above, we reach a foyer which is cut from the inner box. Entering the permanent exhibition, a static room with a skylight, we can watch all the paintings and then come back to the starting point, after which we turn left and ascend a light ramp to the permanent exhibition wing.

99. Langen Foundation Museum, view from the opening of circular wall

This wing consists of two boxes, with an exterior stairway between them. These two galleries are two stories high, and the entrance room, which is itself a small gallery, has an open view to them. We descend a stair, visit the west gallery, walk through the foyer

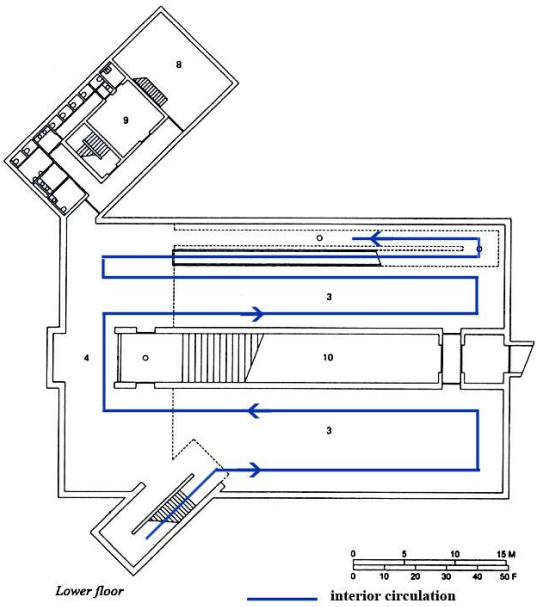
which has a view of the exterior stairway in-between, visit the next gallery, and finally ascend the large ramp to the entrance of this wing. To get out, we should again walk through the same course which has lead us here from the reception room.



100. Langen Foundation Museum, interior circulation, upper floor

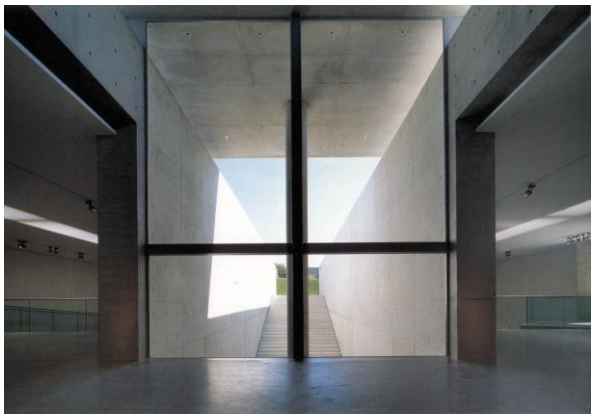
It seems that there are two blind spots in the general circulation which function against Ando's intention of *"causing people to advance and stop, to ascend and descend"* (Ibid.). The first one is the staircase of the reception room, which leads to the storage, in which visitors should leave their bags and cameras, and also to the toilets. However, this staircase finally leads to the lower level of the galleries. This access seems to deform the general circulation, because if the visitors use that staircase, they will miss the permanent exhibition, and if they finish their visit from the ground level and ascend this stair to the reception room, then there is no necessity for the long ramp of the eastern gallery.

The most significant problem is the stairway in-between. This stairway, which could lead from the interior lower level to the exterior ground level, prepares a unique view of the sky and outside realm, and seems to realize Ando's notion of considering human body, cannot be experienced at all, because there is no permeated access to it. In other words, it has no role in the current circulation of the work. We can imagine one possibility for it: If the exit was from this stairway and visitors had to ascend it to go out of the building, then they could experience it well. Moreover, in this sense, it could also have a symbolic meaning, as a 'way back to the heaven', or 'a ladder to the sky', and as I



101. Langen Foundation Museum, interior circulation, lower floor

will discuss later, could promote our bodily consciousness. However, in this way, the large ramp of the western gallery may lose its function. Furthermore, if there was an access point to the building, it would be necessary to plan a control room or reception to solve entrance problems and climatic issues. To be sure, in the current circulation of the building, it just serves as a sculpture.



102. Langen Foundation Museum, foyer between two galleries

The overall geometry of this building is done according to Ando's idea about the role of geometry in manipulating *"densities of light, sculpting light into form while gathering darkness behind it"* (Ando, Ibid.). Among the various kinds of introducing light into the interior, which will be elaborated later, the intersection of two permanent and temporary exhibition wings produces a brilliant presence of light in interior spaces. In this intersection, the exterior wall of the east gallery penetrates into the permanent exhibition wing, passes through the engawa-like corridor, pierces the box, and creates two openings on both sides. These openings play a prominent role in the interior spaces of the box, so that when visiting half of the exhibition room, we can have a different view of the exterior space - path, pool, entrance, etc. - and also of the galleries, and this light penetrates into the end part of this box and lightens the space. Accordingly, we can say that the intersection of the lines, surfaces, and volumes

103. Langen Foundation Museum, staircase in-between, exterior view

104. Langen Foundation Museum, opening in intersection of two exhibitions

has created these potentialities.

Ando's idea about the simultaneous presence of geometry in both parts and whole (Ando, 1990a) is obvious in this work, where the overall composition, which consists of mostly rectangular lines and surfaces, platonic volumes, and intersections in regular degrees, i.e. 45 and 90, generates a totality which has the same rules in its parts. On the whole, the totality and parts are based on the same layout and framework.

105. Langen Foundation Museum, presence of sky through the glass

If the role of geometry is to bring the logic of architecture in a continuous dialogue and confrontation with the logic of nature, as Ando mentions it (Ibid.), then we should read and respect the logic of nature in the given environment. Logic of nature, in this place, includes sky, earth, light (sunshine), water, wind, rain, and also surrounding natural elements, such as trees, earthwork, greenery, adjacent existent buildings, the flat plain, and the distant perspective of the city of Neuss, which is visible in north and east of the site.

106. Langen Foundation Museum, view to the surrounding through glass envelope

The sky with its dancing clouds clearly spreads over the volumes, and can be easily experienced within the permanent exhibition wing through its glass envelope, and also in the interior spaces through openings to the outside. Earth is prominent mostly in the semi-buried volumes of the galleries, especially in the view to sculpture terrace, and is perceived by ascending ramps and stairs. Light is ready fully everywhere, and can be understood in its presence and absence. Water accompanies visitors crossing the path to the entrance, and reflects the building, sky, earth, wind, and greenery in its transparent surface in the pool, and integrates them all together. Wind is present in subtle movements of the water and in the nuances of the leaves. On the other hand, the earthwork, as the pre-existent

107. Langen Foundation Museum, view of sculpture terrace

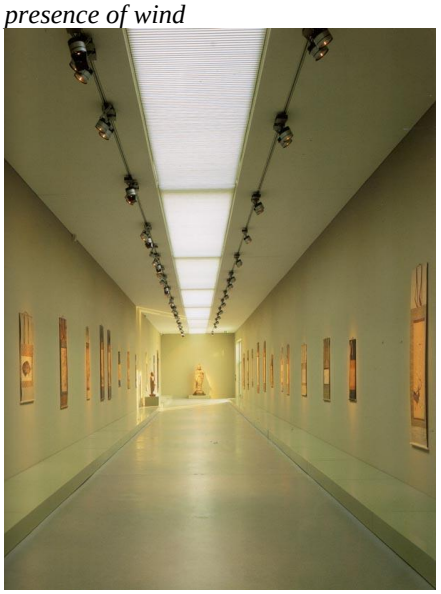
phenomenon of the site, embraces the building mostly in the north and south, at the same time withholding surrounding environment, such as trees, adjacent buildings, flat plain, and vast view of the city.

Thus, the logic of nature in the case of natural elements creates an obvious confrontation with the logic of the building, but the surrounding elements are not well introduced and perceivable inside the work.

According to Ando (1992a, p.467), architecture is both abstraction and representation. The abstraction is comprehensible in the general clear geometry of the building and its composition, but the presence of representation should be studied more. Introducing elements of nature into architecture, or presenting 'historical, cultural, climatic, topological, urban, and living conditions' will be studied later. However, the insertion of an imaginary Piranesian maze into the Albersian framework, by which Ando intends to make his architecture simultaneously abstract and representational (Ando, 1988b, p.454), needs more contemplation. Although the strict geometry and composition of the totality is reflected in the interior spaces, there are some events that activate the interior space, enrich it, and make it stressful. This is more visible in the temporary exhibition wing, which is more dynamic than the permanent wing, as Ando had in his mind. In the permanent exhibition wing, the ambiguity is where a wall extends from outside, passes through the engawa-like corridor, pierces the box, and creates

108. Langen Foundation Museum, water as a gathering element

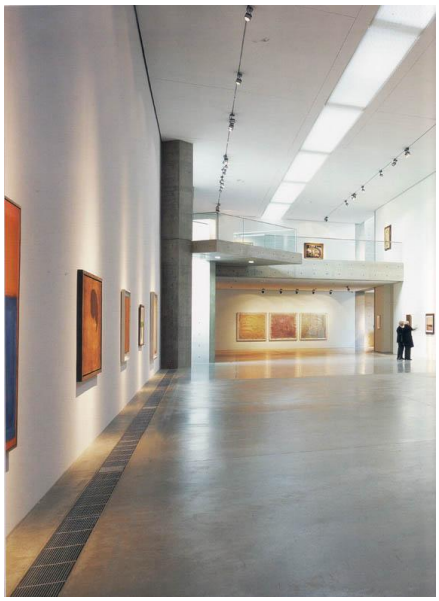
109. Langen Foundation Museum, presence of wind



110. Langen Foundation Museum, ambiguity of the permanent gallery

111. Langen Foundation Museum, dynamic space of gallery II

two openings to the outside. This event enriches the interior space by means of presenting light and view, and entering movement and motion into it. However, in the temporary exhibition wing, voidness of the galleries, the exterior stairway in-between, the long ramp, and the presence of natural elements through various windows and openings, create a dynamic space with different levels, and produces a maze-like space.



112. Langen Foundation Museum, dynamic space of gallery I

3-2-3-2 Universality and Individuality

Although Ando uses modernist language, his architecture is deeply Japanese, not in form, but in spirit and sense. *"Ando has so abstracted traditional elements and fused them into a modernist language that their Japaneseness is vaguely sensed rather than seen with the eye. This Japanese character stubbornly eludes all definition, all rationalization, for it resides in qualities rather than forms, having a direct effect on the sensibility but outside the reach of the intellect"* (Plummer, 2002, p.35).

Where this museum is concerned, it is located in Germany, with a different culture, history, tradition, and background. Ando states that he wonders whether he could truly pay attention to the differences between Japanese sensibilities and those of other countries or not (Ando, 1994a). Here, the question is that to what extent this work is able to avoid of the trap of universality and highlight the special character of the given place. Ando condemns Mies' architecture as an architecture which *"belongs to everywhere and nowhere"* (Ibid., p.476). This implies that Mies creates spaces which do not consider local characteristics. If representation of local characteristics is important for Ando, how does this work represent them? This building, in its appearance, geometry, composition, material, way of mingling with nature, and presenting its elements into the building, is similar to the other buildings by Ando built in Japan and there is no obvious difference between them. However, if architecture is based on profound differences rooted in different histories, traditions, climates, societies, and religions, as Ando puts them (Ando, 1986a), then what are these differences and how are they reflected on this

building? In other words, can we find any aspect in this building which deals with Western individuality and German personality, spirit, and sensibility? It seems that this fact is neglected in this work and we cannot find any sign or trace of individuality which points to a different culture, body, and spirituality.

Thus, it can be said that if Ando's architecture does not belong to nowhere, because of its strong combination with the given site, it also belongs to everywhere, because it does not change in any other different condition.

Accordingly, universal and particular aspects of this work are not clear or obvious, and this raises the basic question, which universal aspects of the work relate to humanity in general, and which particularities tie it to Germany and the tradition of its location? Therefore, this building fails to be a successful example of Ando's hypotheses by which he intends to be *"universal and particular at the same time"* (Ando, 1994a, p.479).

Moreover, Ando appears very Japanese in this building. In addition to similar ways of using material, geometry, and natural elements, some other concepts make this work more Japanese. He utilizes 'tatami' as a modular in designing the overall framework, and also introduces 'engawa' as the basic concept of the two-layered permanent exhibition wing. The only reason which can somewhat justify the building's Japanese character is that this museum louses some Japanese traditional paintings; however, it also has a temporary exhibition wing which belongs to Western works and paintings. Therefore, it should not merely appear as a symbol of Japanese culture and tradition. In brief, although this building presents some cultural elements into the work, these elements are more Japanese than German.

3-2-3-3 Time and Eternity

113. Langen Foundation Museum, transmission of time through the glass envelope

In this museum, because of its openness to the exterior world and to natural elements such as water, sky, light, etc., we can obviously and easily perceive natural changes over time. Light is strongly presented in this building, especially in the permanent exhibition wing

through its glass envelope, and also in the galleries through the well-established openings, and people are aware of light through its various and continuously changing attributes within the building. Thus, the play of shadows and light on the concrete wall and its dispersal on the floor tells us about the time of the day and seasons. Shifting nature is also perceivable by means of the clouds moving in the sky, shining rays of the sun, and the calm surface of the water in the pool.

Moreover, because this building is well-located in the site and has strong relations with its landscape and surroundings, its characteristics appear inconstant over time and people perceive a new appearance of it any time. Thus, time as the continuous change of natural elements is obviously comprehensible throughout the building.

The considerable presence of natural elements in this building and its opening to the environment leads to a continuous dialogue between people, architecture, and landscape, and this may promote interior aspects of humanity and evoke spiritual sensibilities of the visitors, as Ando wishes to do in his architecture. However, his idea concerning the presentation of essential features of the history in order to strengthen the abovementioned dialogue (Ando, 2002b) seems to be ambiguous and problematic. As I explained before, the presence of history in both implicit and explicit ways is a poor theme in this work. Therefore, the never-ending dialogue created between people, building and nature, seems to have failed in relating them to the past because of the lack of attention to history and hence in giving them the sense of eternity which could be obtained by means of relating to the past, present, and future.

It can also be said that this museum oscillates between Eastern and Western way of presenting eternity in the work of architecture, according to Ando's idea on eternity (Ando, 2005a), because although this building appears weightless, is changed over time, and preserves spirituality within its interiors, it is built of concrete walls and heavy volumes at the same time. In this way, its massive concrete boxes, especially in the permanent exhibition wing, which is reserve for valuable old paintings, serves as a close container for it, and in general, its function as a museum compels a mostly enclosed interior. Therefore, this fact indicates the Western way of presenting eternity in a work of architecture.

In sum, time is clearly perceivable as the transmission of the moments and its changes in nature, but its capability of transcending people to capture the moment in its eternity seems problematic.

3-2-3-4 Reality and Virtuality

Because of the current tendencies towards virtuality and a computerized world, Ando believes that there is a loss of bodily experience that should be considered by architects by means of promoting our bodily perception in architecture (Ando, 1994a). In this regard, it can be said that this building may awaken us to our body in two ways: direct experience of the natural elements and direct experience of some architectural elements, such as the huge stairway between two galleries. The possibility of direct contact with natural elements, such as water, greenery, sky, sun, etc. and presenting them in a building, makes us aware of our body and physicality, because it is the body and its senses that perceive them. We can touch the water, sense sun in its reflection on the water and glass envelope, and feel the sky in its limitlessness. Thus, we not only perceive nature by means of our senses, but by means of our whole body.

114. Langen Foundation Museum, direct experience of natural elements in the gathering pool

Moreover, as Ando stresses, the huge functionless stairway gives a 'physical reaction' to the bodies of visitors (Ibid.), and in this case existing stairway potentially could promote our physicality, if we were able to experience it directly. However, the lack of accessibility and its reduction to a mere sculpture deprives visitors from the experience of such a feeling.

'Instilling fiction into the core of the real' (Ando, 1993c) in this complex requires more consideration. What are the fictional and real aspects of this building? Considering Ando's ideaa about the fictional and the real, it can be said that real aspects include a clear and logical geometry, pure forms and composition, strict structure, etc. and fictional aspects refer to the combination of natural and historical features introduced

into the work, as well as emotions and feelings that arise as the result of this introduction in visitors' minds. In this regard, real aspects are well presented here, but fictional aspects are reduced to the feelings and emotions provoked by the natural features, not historical ones which are weak in this building. However, instilling fiction into the core of the real is a somewhat acceptable aspect of the work.

3-2-3-5 Place and Scenery

If architecture is based on the perception of forces of the land and the response to it (Ando, 1990a, p.457), then it is necessary to study and know them completely in the existing site. Therefore, I will try to introduce the site forces of the given place here.

115. Langen Foundation Museum, general topography of the site

Topography

In this site, there is no considerable relief surface or slope, and the site is a mostly flat plain, except for the earthworks that are a man-made relief created in the past times to serves as a protection for the missiles kept at the Raketenstation.

116. Langen Foundation Museum, eastern view of the site

Views

Because of the existing earthworks in the south and north, the general view in these directions is limited and we can only show the upper level of the surrounding trees and buildings. In the west, what is seen is a flat land and extension of the northern earthwork, after which there are some trees and groves. On the contrary, in east, there is a wide view of the surrounding flat plain, and finally of the cityscape of Neuss.

117. Langen Foundation Museum, general appearance of the adjacent buildings

Adjacent important elements

The most important surrounding elements include the adjacent buildings, some of them new and some old. These buildings, which currently have new functions, such as being guest houses and galleries mostly have a plain geometric appearance with brickwork which corresponds with the general appearance of the local and native architecture. Moreover, most of them are buried in the earth and have an underground level.

Natural elements

Earth is merely prominent in the earthworks, and has no other considerable characteristics. There is no water in the form of natural ponds, basins, or streams in the site in question. Sky, sun, rain, etc. are similar to the other parts of the surroundings, with no unique or special attributes.

Moreover, because of the military background of this site, there is no distinguished tradition or culture here and its historical context could be seen in existing buildings, earthworks, remaining equipment, and so on.

All the above mentioned features constitute the logic of nature in this site. On the other hand, geometry as the generator of the logic of architecture (Ando, 1993d, p.51) is present through the combination of surfaces and volumes of the complex. As a result of setting a work of architecture on the site, the logic of nature and the logic of architecture come to a harsh confrontation. As Ando intends (Ando, 1990a, p.457), this confrontation is based on the way natural elements and site forces are introduced and utilized in the building, and how various aspects of the building adopt these forces. In sum, what is seen is neither the absorption of the building by nature, i.e. a very organic architecture, nor the rejection of nature by architecture, i.e. an independent building, but a man-made scenery, a new site, a vivid landscape, which carries pre-existing forces and elements of the site, but transforms them and creates a new entity (Ando, 1993b, p.25). [2]

To be particular and universal simultaneously is a notion that is the basic idea of Ando concerning paying attention to both local and universal dimensions in a work of architecture (Ando, 1994a, p.479). If regionalism is not merely the adaptation of materials and forms, as Ando confirms it and also considers it in this museum, and if he understands regionalism as the differences of the bodies *"which express particular*

[2] Tominaga (1995) explains that the Japanese word for 'landscape', originally Chinese, is 'fukei', composed of 'fu' meaning wind and 'kei' meaning sunlight. Thus, it can be said that 'landscape' for Japanese is essentially the combination of natural elements.

relationships to place" (Ando, 1994b, p.110), then the realization of different 'body languages' of people, and their background rooted in their culture, history, tradition, etc., appears questionable in this building. It seems that this work ignores the body language of the people of the given land and there is no evidence to show that Ando pays attention to the background of the German people at all.

Thus, this building in its appearance, i.e. geometry, general framework, composition, etc. and also cultural references, i.e. engawa-like corridor and tatami modulation, has nothing to do with characteristics of Germans.

3-2-3-6 Narchitecture

Ando's main purpose concerning the relationship between nature and architecture is changing nature as-is to a domesticated nature (Ando, 1990c, p.456). In this regard, the essential question is whether Ando is capable of changing nature as-is to a new landscape or does he create a true narchitecture or not? To understand this matter we should study the original appearance of nature in the site in question.

This building is located in the midst of the idyllic landscape of a former NATO base, full of greenery, trees, and groves. Considering the configuration of the complex and its general layout we find that to be settled on the earth, yet somewhat buried in it; to be open to the surrounding, at the same time having intimacy; gathering natural elements on the water of the artificial pool; inviting natural elements into interiors through glass envelope and also subtle openings; hiding building within earthworks in two sides, at the same time letting it be seen from other sides, all imply that what is intended is not nature as-it-is but a man-made nature, or a domesticated nature. The distinct, clear, and respectful presence of natural elements in this building and letting people perceive this presence shapes a continuous interaction and dialogue. Visitors can communicate with nature, inside and outside, and be awakened to its aspects and attributes. This never-ending conflict leads to a new landscape in which both

118. Langen Foundation Museum, presence of earth

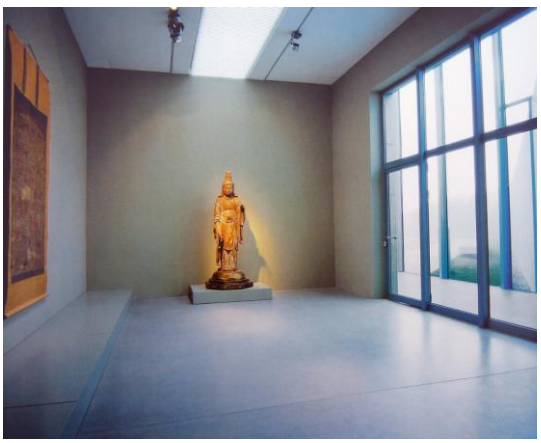
architecture and nature are independent while integrated (Ando, 1993d).

According to Ando, introducing nature into a building enriches its abstract geometry and its distinguished intersections and pure volumes are given life by the presence of natural elements, and provide a vivid atmosphere. Experiencing nature in different spaces in various appearances, and confronting vivid, playful, and dynamic spaces can evoke our emotion and intuition, and transcends our spiritual sensibility (Ando, 1991a).

119. Langen Foundation Museum, gathering presence of water

120. Langen Foundation Museum, presence of light through the glass envelope

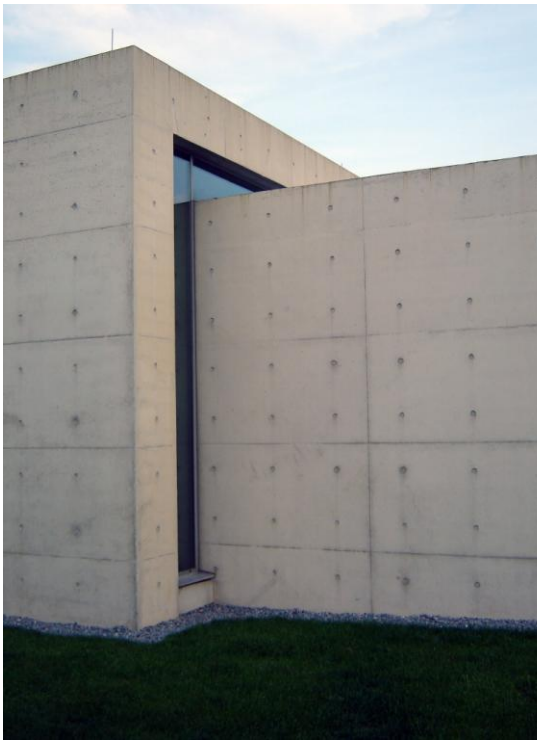
In order to evaluate these statements in this building, it is better to review the presence of different elements one by one. Earth keeps the overall layout of the work within itself, embraces volumes, surfaces and lines, and buries some parts of the building, the galleries, as a treasure. Earth is also introduced through the earthworks, which preserve building in their realm, and make a domain for the building. The sky extends over the complex, with its dancing clouds and sun and reflects on the water. Water guides visitors towards the entrance, lightens concrete boxes and volumes, becomes the stage of intercommunication of nature and architecture, and gathers all of them together. Wind blows through the surrounding environment, caresses trees



121. Langen Foundation Museum, light in the Japanese gallery

and greeneries, and undulates on the water.

The story of light is a dramatic and stimulating one here. Light is mostly present here in two ways: through its changing shadows and reflections and through its opposition to darkness. The first one is obvious in the permanent exhibition wing, with its glass envelope. This glass envelope, transmits exterior light into interior spaces through its huge frames and generates a somewhat monotonous and ominous atmosphere. Here, aside from the shadows of frames on the floor and concrete wall and the reflection of glass on water, there is no darkness and we have a high amount of light here. Thus, the light of the engawa-like corridor stands opposite from the interior of the Japanese gallery, in which there is no direct light, except at the end part of it where two openings are created by the extension of an exterior wall. On the other side, interior light in the Japanese gallery is either an omnipresnet subtle light that penetrates through the skylight, or a harsh light piercing through openings. For instance, the exterior wall extends into the concrete box at the permanent exhibition wing and creates two openings which in addition to views and perspectives, act as an occurrence or event at the end of the Japanese gallery, and



122. Langen Foundation Museum, small openings with subtle light

123. Langen Foundation Museum, large opening to staircase

gives tension to its static space. On the other hand, in both galleries of the temporary exhibition wing, in addition to skylight, well-settled windows prepare a dynamic and stimulant light into the interior spaces. The large opening to the stairway in-between opens up a unique perspective to the outside world and dispenses light in the small foyer between two galleries in both levels, two small openings opposite from the opening in question provide a subtle presence of light, and the large opening of the staircase, which leads visitors from the upper level to lower level, is opened to the sculpture terrace and is also permeated to allow for a lot of light inside. These openings in contrast to the darkness of the gallery spaces awaken us to the importance and essence of the light and create an active and dynamic atmosphere.

All the abovementioned explanations show the strong presence of natural elements in the building and help to *"sense the presence of nature"* (Ando, 1986b, p.451).

3-2-3-7 Autonomy and Freedom

For Ando, Modern architecture suffers from the 'illusion of freedom', the notion that architecture must liberate itself from the characteristics of the land (Ando, 1993b). In this regard, although Ando belongs to the tradition of Modern architecture and follows its forms and composition, it seems that in this building he does not fall into its 'illusion of freedom' and establishes rigorous relationships with its surroundings, as I showed before. Thus, this building is not like an 'object' settled on the site, but mingles carefully with nature, sinks into the ground, combines with the existing earthworks, and gathers natural elements within itself.

On the other hand, Ando defines autonomy as being free from the external mathematical and numerical obligations as much as possible, and concentrates on the emotional and spiritual issues (Ando, 1986a). As Kawamukai puts it, *"When the 'original form of space' as he apprehends it, differs from whatever it is the client wants, he sets about to persuade the client to his view. If, despite his efforts, the client does not accept his view, Ando in nearly all cases will abandon the project rather than search for some compromise solution"* (Kawamukai, 1990, p.7). Moreover, Ando tries to avoid submitting to external implications as much as possible, and remain free of unnecessary restrictions. Lampugnani relates this manner to 'wabi', a term which has *"the connotation of dissatisfaction with institutional power, and resistance to tyranny. Within*

the bounds of wabi *the artist-intellectual, rejected and vexed by the unresponsive world of merchants and politicians, can create his own universe, openly challenging that form which he longs to dissociate himself, where self-discipline and rigour become moral strength and ascetic refinement"* (Lampugnani, 1994, p.506).

In this building, external numerical and economic obligations are not clear for us. All the technical issues of this project have been done by a native consultant group, the Takenaka Corporation, to execute all the building codes and obligations in Germany. However, Ando has been very serious about checking all the details, drawings and proposals to realize his original intention and imagination, and dis not let the exterior obligations to reduce them.[3]

3-2-3-8 Shintai, Spirit and Body

Ando believes that one of the important tasks of architects is creating spaces through which people could be aware of their body (Ando, 1994a) and let them have a direct and tactile experience of the things (Ando, 1991a). On the other hand, a work of architecture is not experienced merely visually, *"but through all our senses"* (Ando, 1986b, p.452).

In this vein, it can be said that because of the considerable communication of this museum with nature, bringing natural elements into the conflict with architectural elements, and gathering them in it, it creates new vivid views and perspectives for the visitors. Thus, the visitors' visual senses are affected while they move through the building and perceive its spaces. However, what about the other senses?

Among the other senses, the sense of hearing is more affected here because of the vigorous soundscape of the building. By soundscape I mean all the sounds, voices, tones, and noises that affect our hearing and complete our understanding of the building. We can hear the

124. Langen Foundation Museum, silence of the building

[3] This fact has been acknowledged by Mr. Joachim Frey, the German co-worker of the project, in a conversation.

sound of the wind as it blows through the leaves of the trees and shakes them or when it encounters the concrete walls and glass envelope and is reflected onto the surface of the water. The soundscape can be also studied from another viewpoint. When a building organizes all the natural elements around it and integrates them into the interiors, in other words when the logic of nature is in a continuous dialogue with the logic of architecture, we feel a sense of silence generated by the linking of those logics. Silence does not mean to be silent without any sound or voice, but to be well-composed. For example, a symphony is full of various sounds generated by various instruments, but in its totality we feel the sense of silence too. In other words, silence is based on the sounds which are gathered harmoniously.

In this museum, as the result of the strong presentation of natural elements, we are able to perceive the sense of silence. In fact, calm arrangements of the architectural elements, rooted in its geometry, pure volumes, and plain composition on one hand, and gentle presence of the natural elements introduced into the realm of the work of architecture on the other, and at last the subtle dialogue of the confrontation of the natural elements (logic of nature) with architectural elements (logic of architecture) endow this complex with a very calm, cool, and serene impression.

Ando tries to create long approaches and stairways to give a physical reaction to the bodies of visitors (Ando, 1994a). In this building, the stairway between two galleries is capable of fulfilling this function. However, because of the lack of access to it, this element remains as a mere sculpture and provokes the visual sense, not the corporeality.

In addition, as I discussed in ‘place and scenery’, a new landscape created as the result of the confliction between logic of architecture and nature, could be interpreted as ‘opening up a new world’, by which Ando wishes to “stimulate the human spirit” (Ando, 1992b, p.460). However, it can be said that here the established new world has been founded mostly on the physical implications of the site, rather than on the spiritual ones. Physical implications seem to be considered here in a high level, but spiritual ones which refer to culture, tradition, and society are evidently absent. In other words, as I will show in ‘tradition and culture’, this work does not concentrate on traditions of the given site, but mostly repeats Japanese sensibilities.

3-2-3-9 Tradition and Culture

Not usimng architectural elements of traditional architecture directly, but at the same time re-vitalizing their spirituality in a new entity is the main intention of Ando towards tradition (Ando, 1984b).[4] In addition, tradition for him implies various concepts, such as cultures, ceremonies, beliefs, ways of life, history, etc. (Ando, 1990b). Thus, the essential problem with regard to this building is how it is related to tradition, and to which tradition it should be related.

This building is located in Germany with a very different culture and history compared to Japan. To settle a work on a stretch of land requires paying attention to its own tradition, without considering who its architect is. This matter is also according to Ando's position in which he stresses individuality, special characteristics of the land, and different sensibilities of the people. Thus, in this building, tradition must refer to German tradition, not Japanese. Although half of the building is dedicated to old Japanese paintings, it has two galleries for Western art, and the people who come to visit it are mostly Germans.

However, looking at the general layout and framework of the building, studying its various aspects, and contemplating its characteristics shows that there is no obvious or hidden sign or hint to the tradition of the place of that building. On the contrary, it is Japanese concepts, traditional elements, and spirituality that are displayed within it.

The glass envelope of the permanent exhibition wing which embraces the inner concrete box, according to Ando, refers to an engawa, a Japanese veranda, and is intended to act as a prototype for this kind of attitude (Ando, 2004, p.62). This concept refers to the

[4] Ando tries to avoid direct references to tradition and traditional elements. However, the 'Sevilla Pavilion' appears as one of the projects in which there is somehow a direct reference to the traditional wooden architecture of Japan. This building raised some harsh criticism, like the case of F. D. Co. He condemns Ando's superficial approach to tradition and states that in the Sevilla Expo *"Unfortunately, as at the Church on the Water, Ando once again fell into the trap of trying to create a deliberate effect using easily-assimilated suggestions, rather than designing with true integrity. Adopting materials of obviously 'traditional' character he showed off his usual constructional brilliance and went straight for monumental effect, shamelessly succumbing to the vulgarity which seems to typify all such occasions, playing to please the crowd by whipping up nostalgia in a scenario which could only be described as 'techno-idiocy'. Clowning for the amusement of his public, juggling with the most facile architectural signs fished straight out of 'history' his centerpiece, placed under the central opening of the Pavilion, was a far too obviously 'evocative' timber structure, meant to evoke the details of real Japanese temples. These concessions to a supposedly popular taste, for whatever reason, seem so self-consciously 'exotic' and 'primitive' that it is hard to imagine that this is the same Ando who at other times, in other places, has such a sophisticated dialogue with the genuine tradition"* (Co, 1995, p.28).

Japanese way of confrontation with nature, in which there is no clear gap between interior and exterior, and we feel as though we are in nature while walking through it. Tatami modulation is also another reference to Japanese tradition, on which the general framework of the building is based. In this way, although this building could be evaluated as an example in re-vitalizing traditional references in a new way, they are not connected to the traditions of the given place and are completely alien to it.

3-2-3-10 Modernism and Current Tendencies

Ando believes in Modern architecture as "*an undeniable historical fact" (Ando, 1989c, p.13) and states that "my architecture is definitely modern*" (Ando, 1982, p.446). At the same time, he condemns anti-human aspects of modernism and tries to readopt its potentialities and "*thrust it in a new direction*" (Ando, 1989b, p.21). In this regard, Ando's architecture never remains a second-hand copy of the Modern masters. *"He has learned very much from 'modern masters' like Le Corbusier, Mies vad der Roeh or Louis Kahn, but we would never describe him as a 'neo-Corbusian' or a 'neo-Kantian'. Why? Because he has transformed what he has learned into a new language with its own identity and character."* (Curtis, 2002, p.58).

Taking a look at this museum, it becomes obvious that it belongs to the tradition of Modern architecture, because its pure geometry, methods of composition, platonic volumes, etc., are all the true characteristics of Modern architecture. Thus, this museum is definitely Modern in its appearance. However, the question is to what extent does it go beyond the formal configuration of Modern architecture and solve its inhuman aspects?

To solve the problem of Modern architecture, according to Ando, we should enter geographic and natural environmental context, and pay attention to historical and cultural matters. He states that *"I apply modernist vocabulary and technology to my architecture, overlaid with distinct contextual elements such as regional identity and lifestyle of the users"* (Ibid., p.23). As I discussed before, this building has a considerable connection to nature, and introduces its various aspects into the work in an acceptable way. Thus, it seems successful in emphasizing on natural elements, and concentrating on the special character of the site. However, concentrating on the historical and cultural matters is questionable, and there is no strong connection to them in this building. Therefore, this building may stand against the Modernist idea of ignoring the existing characters of the

place; it fails in establishing relationships with the cultural, historical, and traditional particularities of the site.

3-2-3-11 Architecture of Collision

The architecture of Tadao Ando is based on the continuous challenge and collision between opposites. As I have explained in 'Architecture of Collision', he puts all the opposites in a permanent interaction as much as possible, and enters human beings within it. To know how much the Langen Foundation Museum is an example for the 'architecture of collision', we should study which oppositions are presented here and which of them are not.

Logic of architecture/Logic of nature

The logic of architecture in this building, which is based on the pure geometry and combination of the pure volumes, is in a fierce conflict with the logic of nature, i.e. natural elements. This confrontation is a continuous challenge, and at the end, nature as-it-is is changed into a man-made nature. At last, we encounter a new entity, a new landscape and scenery.

Western space/Eastern space

Western space, which, according to Ando, has a three-dimensional and maze like order (Ando, 1990c), is mostly presented in the temporary exhibition wing, by which he tries to establish a 'dynamic space'. Ando enriches the atmosphere using void spaces and dramatic openings to produce vitality and dynamism. On the other hand, in the permanent gallery of Japanese art, space is static with subtle light. These two concepts of space challenge and confront each other.

Particular/Universal

This building is more universal than particular. It is like other buildings by Ando in Japan or other countries, and there is no considerable specialty in its configuration. Thus, it has a universal character. There is nothing peculiar about it to link it to the background of the given site.

Inside/Outside

Inside and outside have a vigorous relationship with each other, and this happens because of the openness of the building towards the outside world. The glass envelope blurs the border between inside and outside, and we feel as if we are in direct contact

with nature while we walk through the engawa-like corridor. Moreover, well-established openings to the outside world, especially in the temporary exhibition wing, invite natural elements inside.

Simplicity/Complexity

Simplicity refers to the simple, clear, and calm geometry of the building, and complexity is only perceivable in the Western galleries in which the voidness of space, long ramp, openness to outside world, and stairway in-between give it a complex character.

Abstraction/Representation

Abstraction is based on the clarity of the overall framework, and its simple configuration. On the other hand, representation refers to both natural and traditional (cultural, historical, and urban) aspects. Natural elements are well introduced within this building, but cultural and historical aspects are mostly absent. Moreover, as I have discussed before, the labyrinthine aspect could give ambiguity to the work and enrich its representational feature. In this museum, this matter is somewhat presented in the Western galleries, through their voidness and openings.

Thus, the conflict between abstraction and representation is carried out, but weakens because of the poverty of traditional aspects in this building.

People/Nature

People are able to easily confront natural elements and feel them directly. This confrontation is a continuous conflict, because of the openness of this building to nature and its changing feature.

Whole/Part

The arrangement of the parts is similar to the arrangement of the whole. Parts support the whole, and the total layout is based on the sum of the parts. In other words, parts have the same characteristics and appearance of the whole.

Eastern modes/Western modes

This museum is Western in its appearance and schema. It is according to the composition of Modern architecture, and all the materials (concrete and glass) are Modern. However, there are some references to the Eastern mode, such as the engawa-like corridor and tatami modulation. This can lead to the confrontation of the Eastern and Western modes.

Transparent/Massive

Transparency and massiveness are both attended to in this building. Transparency is obvious in the engawa-like corridor of the permanent exhibition wing and the surface of the pool increases the weightiness of the concrete boxes. In general, we confront a continuous interaction between transparency and massiveness, between weightiness and lightness.

Past/Present/Future

In this building the only reference to the past is the engawa-like corridor which hints at an engawa (veranda) in traditional Japanese architecture and has nothing to do with German tradition. There is no other reference to the past in terms of forms, materials, etc. Thus, the past is poorly presented in this building, and the dialogue between present and past is a very weak dialogue. However, because of the attendance of natural elements and the changing character thereof, people are able to understand the movement of time and have a feeling for the future.

3-2-4 Narrative of Space?

In sum, it can be said that this building is a somehow successful example for the narrative of space. In fact, it realizes and concretizes most of the sub-narratives as much as possible, but fails in some aspects and features. The most significant and successful aspects of the work refer to the physical and real aspects, i.e. sub-narratives that are based on the physical features such as geometry, place, scenery, narchitecture, and body, but it fails in fulfilling the sub-narratives that are based on spiritual aspects, mostly those which consist of tradition, history, and culture. Here, I will summarize all the above mentioned discussions to give a clear view of them.

Geometry, abstract, representation: The general geometry of the work is based on rectangular forms and platonic volumes, in a very clear and calm composition. This pure geometry is highlighted when it intersects with the topological geometry of the earthwork, and is made prominent. The circulation of the building consists in a clear path, except in the staircase of the reception room and the stairway in-between which has no logic in the overall circulation of the building.

This pure geometry, however, prepares a good opportunity in bringing the light into the interiors. Moreover, the 45° combination of the volumes creates some possibilities for

intersections and corners. The geometry of the building is mostly successful in creating a continuous confrontation with the logic of nature, except for the surrounding elements and pre-existing buildings which are closed to the museum. Introducing natural elements into the abstract geometry of the building enriches its ambiguity and representational aspects.

Universality and individuality: Ando fails in representing and considering differences rooted in the individuality and sensibilities of the different cultures. This building, in its appearance, composition, and layout, is the same as other buildings built in Japan and other countries. If an architecture does not change in various places, then it belongs everywhere. In this sense, it fails to be an example for Ando's hypothesis of 'being simultaneously particular and universal', because it is more related to universality than particularity. In addition, because of the references to the Japanese tradition, such as engawa and tatami, this building is more Japanese than German or Western.

Time and eternity: The strong presence of the natural elements, such as sky, light, water, etc., in this building awakens people to natural changes and through them to the passage of time. Moreover, its well-executed linkage to its surroundings leads to an ever-changing appearance which tells us about the seasons and time. This dialogue between nature, people, and architecture is a continuous process, and narrates to us about eternity and immorality. However, because of the poverty of the attention to historical and traditional features, this building has no considerable link to the past, and this fact weakens its relationship to eternity. Moreover, the massive and heavy volumes and their enclosed interiors, which are intended to produce an acceptable interior for the works of art, imply a Western way of introduction of eternity.

Reality and virtuality: The powerful attention to natural elements leads to a direct perception of them and awakens people to their bodies. Thus, people may feel their bodily structure by experiencing natural elements. However, although the huge stairway between two galleries is capable of giving physical reaction to the bodies of visitors, its non-accessibility deprives us from this unique experience.

Fictional aspects, aside from the historical aspects that are somewhat absent here, are well instilled in the core of the real, and we observe a satisfactory combination of them.

Place and scenery: This building puts the logic of nature – topography, various views, adjacent elements, etc. - in a harsh confrontation with the logic of architecture – its

volumes, geometry, and combination – and leads to a new scene and landscape. However, presenting different 'body languages' of the people is questionable, because there is no reference to native characteristics and tradition of the given site.

Narchitecture: The way this building combines and adopts natural elements and forces of the site imply that Ando is successful in changing nature-as-is to a new man-made nature, narchitecture. This new entity enriches interiors and generates a vivid and never-ending dialogue between visitors and building. Light has a distinctive presence both in its full presence in the permanent exhibition wing and also in its opposition to darkness in other parts.

Autonomy and freedom: Because of the strong relationship of the building to its surroundings, it does not fall into the 'illusion of freedom'. Moreover, Ando has been very obsessed with realizing the original image of the work carefully and completely.

Shintai, spirit, body: Visitors' visual senses are strongly affected by this work, because of the prominent attendance of natural elements within it. In addition, their sense of hearing is also affected by the soundscape of the work, which encompasses the sounds raised from confrontation of natural elements and architectural ones, and is well perceivable in its silence.

Tradition and culture: This building is located in Germany with different a culture and tradition compared to Japan. Thus, this building should refer to German tradition, in its form and spirit; instead, there are clear references to Japanese culture such as an engawa-like glass envelope and a tatami modulation of the building. Therefore, this building fails to respect and revitalize the tradition of the given site.

Modernism and current tendencies: This museum obviously belongs to Modern architecture. However, the introduction of nature into the building gives it a humane character, evokes humanity, and weakens the problems of Modern architecture.

Architecture of collision: In sum, this building is able to put opposites in collision and confrontation, although in some cases it fails in complementing them. Collision between the building and nature is the most considerable collision, and because of the strong presence of natural elements, the best and most rigorous presence of oppositions is where they belong to nature and natural elements. Thus, oppositions such as the logic of architecture/logic of nature, site/architecture, inside/outside, people/nature, and whole/parts are realized in this building.

However, some aspects of collision fail in concretization. This failure is mostly in those oppositions wherein one side refers to the past, tradition, history, etc. In other words, because of the lack of rigorous presence of the past, this building fails in the concretization of some oppositions such as particular/universal, abstract/representational, Eastern modes/Western modes, and past/present.

In brief, architecture of collision as a strategy to reach a considerable narrative of space is established in this building in an acceptable manner when one side of the collision is related to nature and natural elements, and is weak when one side of collision is related to the past. However, considering characteristics and consequences of the architecture of collision, opposites are present at the poles of contradiction, and try to be integrated to each other as much as possible. Although in some cases intervals between opposites are very close, for example the distance between interior and exterior, it never disappears. This distance leads to an interaction between opposites and creates a ‘robust dialogue’ (Henegan, 1993) between oppositions and people who are experiencing the space. This opposition never terminates, and people who are different in character and personality have various imaginations and perceptions in their minds. Thus, all the oppositions change continuously and variously. Never-ending perception and interpretation, at last, leads to a permanent situation of interpretation, take it beyond the time, and link it to eternity.

III. Towards an articulate phenomenological interpretation of Architecture

1. Phenomenological Concerns

1-1 Introduction

As Spiegelberg puts it, *"There are as many phenomenologies as there are phenomenologists"* (Spiegelberg, 1982, p.xxviii). This point seems valid if we take into account the range of phenomenologists and their way of doing phenomenology. Our case studies from Husserl to Merleau-Ponty acknowledge this fact.

On the other hand, when phenomenology enters into the 'architectural discourse', or when the authors of the 'architectural discourse' – including theoreticians and architects – take phenomenology as their departure point, this variety is intensified and multiplied. In this regard, they not only concentrate mostly on one phenomenologist, but also interpret the philosophical issues – which may have interdisciplinary concerns with architecture such as space, place, body, movement, perception, etc. - architecturally to adapt them to their supposed theory and practice. Our case studies, including Norberg-Schulz, Pallasmaa, Frampton and Holl confirm this matter; Norberg-Schulz is essentially Heideggerean, Pallasmaa is more Merleau-Pontian, Frampton is indebted to the Critical Theory of the Frankfurt School but strongly influenced by Heidegger, and Steven Holl is an architect who intends to utilize and realize the phenomenological understanding of Merleau-Ponty in his buildings. In this transformation, that is transferring philosophical issues to architectural ones, phenomenological themes may become distant from their original meanings and gain new interpretations, but the discipline of phenomenology becomes more and more colorful and varied. Finally, we are not confronted with phenomenology, but various phenomenologies in architecture.

However, within these varieties, differences, and even contradictions, there are similarities and common concerns that gather all the varieties into the body of 'phenomenological discourse'. A quick look at all the phenomenologists in both philosophy and architecture shows that they all have considerable common concerns and attentions so that 'phenomenology' as a whole appears fundamentally based on these similarities and common concerns; themes that are reinterpreted and regenerated continuously. These concerns, as a hidden chain, connect all the varieties together and form the general structure of the discipline.

In this condition, to have a somehow comprehensive understanding of phenomenology, and to be able to present an articulated way of seeing phenomenologically in any phenomenological investigation – whether a text or a building – it is safe to keep these concerns in mind during the investigation. In this way, the phenomenological interpretation of a thing could appear as comprehensive and articulated as possible. Moreover, this way of phenomenological reading may sound safer and more secure, because borrowing common phenomenological concerns from their different sources may fill and cover shortcomings that a single path of phenomenology may suffer from.

These common 'phenomenological concerns' can be listed as follows.[1]

1-2- Phenomenological concerns

1. Phenomenon

A phenomenon is essentially a self-manifestation and self-showing, and phenomenology etymologically means to let the thing to be seen from itself, as it shows itself from itself.

2. To the things themselves

To the things themselves, implies coming back to the given, the phenomena, as they appear to us, and show themselves in their immediate appearance, not as a representation.

3. Presuppositionlessness

To capture the things purely, it is necessary to abandon the existing presuppositions as much as possible. In this connection, it is necessary to leave any scientific, mathematical, philosophical, and theoretical reasoning open to the things themselves, to perceive them directly.

4. Precognition

Our perception of the world is based on an a priori awareness of it, i.e. precognition. Precognition – concluding language, Gestalt laws, and collective memory – makes comprehension possible.

5. Being-in-the-world

Man is fundamentally 'being-in-the-world'. 'being-in-the-world' implies the way man 'is' in the world, his 'worldliness'.

[1] Obviously, these concerns are based on the studied persons in this inquiry, and can be edited and improved to be more comprehensive.

6. Being-in as dwelling

Man's 'being-in' is an existential state and denotes to 'dwelling'. Thus, man is essentially dwelling in the world, together with others.

7. Spatiality

Man is spatially in the world through de-distancing and directionality. De-distancing means making the things accessible by means of making the farness vanish, and making them near to the range of concern. To achieve this, we should take a direction towards the things. Man is primordially spatial.

8. Existential directions

Man's spatiality through de-distancing and directionality implies that the space is polarized as here/there, left/right, over/under, etc., because of the corporeality of man.

9. Existential space

We are not 'in' space; we 'inhabit' space. We live the space through our bodies. Thus, we are our worlds and the space is existential.

10. Horizon

We experience and perceive a thing not in isolation, but in a 'horizon' in which it is related to other things, objects, persons, etc. This 'horizon' is constituted of objects, beliefs, expectations, etc., and directs us to possibilities.

11. Background, field

The perception of 'something' is always within a 'field', a field of interrelated things. This field is actually the result of the fusion of background, middle-ground, and foreground by which all the surroundings merges into a united 'whole'.

12. Life-world

Thus, all the experiences take place in the surrounding world of everyday life, including nature and man-made phenomena, within a special culture, history, and background, in a 'life-world'. Thus, every experience is fundamentally related to the given 'life-world'. 'Life-world' conveys both variant and invariant characters.

13- Körper and Leib

Our engagement with the world and surroundings is not merely through our 'Körper', 'physical body' as the mere bones and organs, but by means of our 'Leib', 'living body', as an actor in the world.

14. Body, subject, and object

There is no separation between subject and object. The 'body' is the unification of the subject and object.

15. World and body

The world and the body are fundamentally interwoven. Our perception of the world is through the body. We 'are' our body, and the body is the heart of our world.

16. Experience/movement

The world is actually the 'experienced world', related to the 'living body', the body in movement, not a separate object.

17. Verb experience

Architectural experience is a verb rather than a noun, i.e. it consists of action and movement. We experience the door through entering, the window by looking out. A building is encountered, confronted, and related to one's body.

18. Multi-sensory experience

The experience of architecture is multi-sensory, in which all the senses – including vision, hearing, touch, smell and taste – participate. This multi-sensory attitude stands against the 'supremacy of vision' in both Western thought and architecture, wherein the sense of vision plays the vital role in perceiving the world.

19. Body and city perception

We confront a city through our body and the body participates in experiencing it through all the senses. The city inhabits memories and imaginations, and thus we inhabit the city. It dwells in us. However, perception of the city is through movement of the body and a network of open-ended overlapping perspectives.

20. Time

Architecture shows and halts time. In the work of architecture, we confront the timeless experience of being human. We inhabit not only space and place, but also time.

21. Dwelling and fourfold

Dwelling is related originally to building, protecting, preserving, cultivating, and sparing. On the other hand, dwelling simultaneously preserves the fourfold of sky, earth, mortals, and divinities. Dwelling essentially preserves the fourfold by bringing it into things.

22. Thing

A thing originally implies gathering, bringing the fourfold into oneness. Thus, a thing things, unites the fourfold, and worlds the world. A work of architecture, as a true thing, gathers the fourfold, preserves it, and establishes a 'place' by which the true dwelling becomes possible.

23. Setting-into-work of place

A work of architecture is fundamentally the setting-into-work of place. Setting the place into work implies clearing-away and releasing the place from wildness, by making-room for man's dwelling. Through the setting-into-work of place, a work of architecture opens up a world, and gathers all the surroundings within it. Through worlding, the work manifests the earth. Through both setting up a world and setting forth the earth, the unconcealment of being, the truth is revealed. Thus, setting-into-work of place is essentially bringing-into-work of truth. This is not concreticized everywhere, but in a special location, in a fixed place as a Gestalt (figure).

24. Visualization and complementing

Setting-into-work of place is done by either visualizing the existing character of the site, or complementing it by adding what it lacks.

25. Place-space

Place, as the making-room for the thing as gathering, is the basis of the space. Space receives its being from place, not from space.

26. Building site

A building should fundamentally relate to its location. Architecture and site should be poetically intertwined, by which a third condition appears, a relative space rather than universal, a particular one, rather than general. This is actually 'building the site'.

27. ‘Genius loci’

‘Genius loci’, as the spirit of place, determines the special character of the given site, ‘what’ it is and what it ‘wants to be’. Architecture is actually based on perception, identification, and then visualization of the ‘genius loci’.

28. ‘Stabilitas loci’

The ‘Genius loci’ of a place denotes the ‘stabilitas loci’, the fixed characters of the place, the ‘Stimmung’, which does not change over time and remains the same. Thus, every place preserves its ‘genius loci’ in a broad period of time.

29. Interpretation

However, preserving the ‘genius loci’ does not mean repeating the same, but being capable of always new interpretations. Architecture perceives the essence of ‘genius loci’ in ever new historical contents.

30. Critical regionalism

Critical regionalism is a marginal practice, critical of modernization. It resists consumerism, internationalism, and universalism. It has a tectonic attitude towards architecture rather than a scenographic one and pays attention to site-specific factors, such as topography, climate, and local light. However, it opposes the sentimental simulation of local elements or vulgar populism. It deals simultaneously with universal civilization and elements from a peculiar place and culture. Therefore, it necessitates ever new interpretations of the given environment. It is creative rather than nostalgic.

31. Tectonic

A building is essentially tectonic rather than scenographic, ontological rather than representational, a ‘thing’ rather than a ‘sign’. Tectonics, as the poetics of construction, intend to manifest structures poetically, in non-structural materials and a procedure of joining.

32. Detail

Details, on the one hand, are the scene of the tectonics of architecture; on the other hand, they enrich the tactility of building. They explain the construction and manifest the architecture.

33. Materiality

Architecture is a material entity, in which we encounter a concrete structure. Materials record both natural and man-made particularities. They convey sense and time, and enhance our haptic sensory.

34. Microcosm/domains

In the increasing placelessness of the modern environment, the importance of a bounded concrete domain of resistance is urgent, establishing a kind of microcosm or a miniature city.

35. Home

Home is the integration of memories, identity, consciousness, rituals, etc. It preserves our childhood memories, private secrets, and personality.

36. Phenomenal zones

Phenomenal zones are the spiritual or physical zones in which phenomena appear phenomenologically. They are the scenes of self-manifestation of the phenomena.

- Inside/outside: Dwelling essentially establishes an inside against the outside. Inside denotes a familiar realm and implies being 'at home'.
- Threshold: Thresholds separate the inside and outside. However, where they meet there is a gathering middle from which the building begins its presencing.
- Sky/earth: A work of architecture connects the earth and sky together through its standing, rising and opening. Standing denotes its relationship to the earth, rising its relationship to the sky, and opening the way it is related to environment.
- Light: Light is the origin of being. It makes space appear. It gives the objects life through its changing reflection.
- Darkness: Darkness is the absence of light. However, it makes the light visible. Extensive light does not allow it to be perceived. Light and darkness make each other appear, in their presence and absence.
- Water: Water has the capacity to gather the surroundings. As a pure material, it reflects anything in itself, and brings the environment – sky, earth, wind, clouds, vegetation, buildings, rain, etc. – into a living unity.

- Windows: Windows gather the inside and outside together. It allows the inside to complement the outside.
- Walls: Walls gather standing and rising of the building, and the sky and earth meet each other within it.
- Roof: The roof is the meeting point of the building and the sky. It gives the building its special figure.
- Hearth: At the center of the house, it awakens our unconscious memory, dreams, and primal images and functions as the gathering center.
- Tables: Tables used to be the organizing center of home, on which different activities occurred. It is the living scene of the house.

2. Phenomenological concerns in Ando's theory and reflections

2-1 Introduction

Ando never talks about phenomenology explicitly. However, considering Ando's reflections on architecture phenomenologically, that is reading his texts from a phenomenological viewpoint reveals, that his way of contemplating architecture is analogous and parallel to the way architectural phenomenologists or philosophers contemplate architecture. In other words, we can easily find various phenomenological concerns in Ando's architectural thought that have been introduced and elaborated by the philosophers and architectural theoreticians. Conceptions and ideas such as the union of subject and object, space, thing and object, body and movement, memory, corporeality, multi-sensory perception, nature, light and darkness, regionalism, place and domain, architectural elements, and natural elements are all essential themes in Ando's reflection on architecture that are actually common concerns in the phenomenological discourse.

In this regard, some important questions arise: What are Ando's essential phenomenological concerns? What is Ando's contribution to phenomenology? Is he influenced by the 'philosophy of phenomenology' or the 'phenomenology of architecture'? Why do phenomenologists concentrate on his thought and architecture and find his works to be a considerable example for their phenomenology-based critical ideas (for example the case of Frampton)? Does he propose a special way of phenomenology in architecture?

To investigate the abovementioned questions, I will concentrate on Ando's texts and writings to extract 'phenomenological concerns' in his reflections, simultaneously discussing their similarities with the ideas of other phenomenologists. In this way, Ando's phenomenological thought will be presented and the affinities will be revealed.

2-2 Shintai, union of subject and object

Ando resists the Newtonian concept of space and rejects the separation of subject and object, mind and body. However, in this regard, he never refers to philosophical arguments, but to the Japanese term 'shintai'. He explains that by shintai he does not merely mean flesh, but *"by shintai I mean a union of spirit and flesh. It acknowledges the world and at the same time acknowledges the self"* (Ando, 1988a, p.453). Thus, his

understanding of the 'body' as 'shintai' makes him close to those thinkers who reject the Cartesian dualism of spirit and body, from Husserl to Merleau-Ponty. He states that *"Man is not a dualistic being in whom spirit and flesh are essentially district, but a living, corporeal being active in the world"* (Ibid.). This active body engages with the world as a whole, as a union of subject and object, mind and flesh.

According to Ando, only the body as shintai will be able to perceive, and thus respond to the world. The appeal of the land and place, when a man stands within it, is perceivable just for shintai. In this way, it is the shintai that is capable of listening to the demands of the land (Genius Loci), and responds to them.

Obviously, the idea of 'shintai' is similar to the phenomenological notion of 'union of subject and object' presented and acknowledged by Husserl, Heidegger, and other phenomenologists.

2-3 Critical action

Ando's architecture is rooted in a critical attitude towards whatever he finds against the true manifestation of his thought and ideas. This 'whatever' could be external requirements and restrictions, including economic and commercial problems, as well as internal restrictions which prevent man to reveal his inner feelings and imagination. As Furuyama explains, *"Ando's architecture is architecture of negation. Negation has been Ando's discovery – it was negation that he chose as his method of obtaining spatial intensity and achieving his own unique architecture"* (Furuyama, 1996, p.25). Indeed, Ando believes in an architecture that does not accept entirely the functional requirements of the project, and never approves the economic features determined by standardization and mediocrity. Instead, he takes a critical attitude towards them and questions the given requirements. Thus, for him architecture should employ a critical approach to the given situation and try to resist it (Ando, 1991c). Frampton (1984) stresses that Ando resists the ever-escalating consumerism of the Modern city and intends to emphasize on boundary and create a domain within the city.

Ando has faith in the necessity of employing a critical approach towards society. He emphasizes that *"Architecture not only mirrors the times; it must also offer criticism of the times"* (Ando, 1990b, p.16). He argues that the indispensable role of architecture is to communicate with society by challenging it with inquiry. Only by means of this

questioning will architecture be able to stimulate society. Moreover, he believes that by bringing contradictions into the core of architecture, and leading them to a harsh conflict and fusion, he will pit architecture against the current overwhelming consumerism. It is this committed struggle with contradiction that *"constitutes the practice of architecture today. Indeed, for contemporary architecture, constrained to serve only as a mirroring for capital, it is the last means of resistance, and also architecture's eternal duty to impoverished society"* (Ando, 1993c, p.6).

Thus, Ando wishes to not only keep his critical and marginal attitudes against the prevalent tendencies during his career, but also *"to be remembered as an architect who courageously pursue his own ideas and ideal without being trifled with the architectural streams of time"* (Ando, 2002c, p.24). Concerning this subversive attitude of Ando, Bellini writes that *"Ando's works stand nevertheless as exemplary evidence of the inexhaustible vitality of architecture and cities, where there is still room for marginal, and indeed subversive, experiments. Subversive because they go against the tide of laws and commercial building trends, because they are atypical of construction procedures in use today, because they are averse to the systems and accident prevention overloads currently imposed, and subversive because they are even unfit to meet the functional and performance standards conventionally required by the market"* (Bellini, 1988, p.II).

As mentioned, Furuyama explains Ando's critical architecture as the 'architecture of negation'. He states that *"Negation means socially asserting one's independence and restoring the self that has been buried in banal monotony. A stance of negation, in other words, requires of one the will to live as an individual.... The first thing Ando negated was corrupt modern society and modern values. Comfort for instance..... Similarly, Ando negates such modern social standards as efficiency and convenience. He negates these because they are general social and economic standards rather than values essential to architecture"* (Furuyama, 1996, p.26).

In sum, Ando's architecture remains in a 'state of resistance', and fights against whatever restricts, unifies, and conforms.

2-4 Culture against universalization

Ando believes that the world is going to be more and more technological and computers are transforming our natural consciousness. This universality is eliminating

differentiations between various cultures and intends to lead to a kind of standardization. Humans are being reduced to 'masses' and individuality is disappearing.

However, Ando pits culture against universalization and remarks that the increasing universalization, standardization, and generalization may be useful for civilization, but endanger culture, *"since culture comes into being only in opposition to generalization and standardization"* (Ando, 1986a, p.450). In this way, what is vital for architecture is paying attention to culture rather than civilization, because architecture is deeply rooted in culture. By culture, Ando means *"a background of history, tradition, climate and other natural factors"* (Ibid.). Obviously, these are all factors which give a particular character to architecture and make it situational. That is, they make architecture in both meaning and form fundamentally related to the place and site, to the context. Therefore, architecture must highlight its culture and explain it.

This particularity, which is culture-based, will reject monotone urban context and similar constructions in the cities and give them variety. Ando refers to this possibility as individuality and pits it against universality. By individuality, he intends to resist the reduction of humans to 'masses', and current mediocrity.

2-5 Regional and universal

Ando emphasizes the necessity of regional and cultural particularity in a society which is overwhelmed by technology, digital intelligent, media and standardization. In this situation, in which humanity is replaced by information and individual creativity by virtual intelligence, and in the context which leads more and more to uniformity and monotony through the elimination of differences of various cultures, Ando states that his *"task is to create places which express regional and cultural particularities which bring out man's relationship to nature and other people*" (Ando, 1994a, p.476). Thus, regional characters would be able to resist the standardization and severe universalization.

Ando tries to go beyond sentimentality and *"transfer place through architecture to the level of the abstract and universal"* (Ando, 1991c, p.461). By abstract and universal, he alludes to both regional and universal characters in a work of architecture, and believes that by presenting them simultaneously in a work the 'grand art' will appear.

Ando understands the conflict of universal against regional from another viewpoint too, where he argues that there is a kind of spirituality and ritual background that *"is*

universal for any kind of culture" (Ando, 2002b). In this regard, he believes in a deep structure, a deep level within all human beings with different cultures which is universal. He calls this universal level 'stillness'. *"I think that all great architecture converges at a point of stillness. It is this stillness that human consciousness seeks"* (Ando, 2002e, p.44). Architecture must possess this universality, while at the same time has to be rooted in the given place, and manifest the specialities of the site. In fact, a work of architecture must be universal and regional simultaneously. Zaha Hadid points to this aspect in Ando's architecture: *"His buildings begin to carry a particular sense of universality. People from different cultures find it easy to relate to his work. A Buddhist temple or a Christian church would be experienced at the level, which suggests a common root of all humans"* (Hadid, 2002, p.77).

2-6 Critical Regionalism

Because of the abovementioned tendencies in both thought and works of Ando, Frampton is very interested in and alludes to them as a case for his 'Critical Regionalism'.[1] Ando's notion on culture is similar to what Frampton intends by pitting culture against civilization.[2] Frampton argues that *"Ever since the beginning of Enlightenment, 'civilization' has been primarily concerned with instrumental reason, while 'culture' has addressed itself to the specifics of expression"* (Frampton, 2002a, p.78). According to Frampton, Ando uses the material condition of modern society, for example reinforced concrete walls. At the same time he criticises universal Modernity from within by introducing new goals and limits for Modern architecture. In this direction, Ando acknowledges that his architecture is fundamentally based on Modernist vocabulary and its technology. In other words, he uses Modernist compositional techniques and methods. However, he rejects its shortcomings and states that he intends to give it 'a new direction.' By new direction he means presenting it an 'aesthetic consciousness unique to Japan.' This implies a Japanized modernism; that is, mingling it firmly *"with natural regional features, history, anthropological traits, and aesthetic consciousness"* (Ando, 1989b, p.21). In this regard, Rudolf believes that there is a cultural contextualism in the works of Ando in which *"instead of forms, some cultural patterns are being deployed. It is the revival of some principals of traditional Japanese*

[1] Frampton's 'Critical Regionalism' has been explained in part I, section 2-4-1.
[2] Ando (2002b) declares that he has read writings of Frampton and has been influenced by them.

living – simplicity, contact with nature ... – which clashes with the most wide-spread principles of modern living, as for example the open corridor between the rooms of the house" (Rudolf, 1995, p.160). In this way, Ando wants to give a regional identity to his architecture. He intends to create an architecture which is *"universal and particular at the same time"* (Ando, 1994a, p.479). To be universal and particular at the same time is close to Kenneth Frampton's idea of 'Critical Regionalism' (Frampton, 2002a, 2007).

Ando puts the 'body' at the center of the regionality and argues that the term 'regionalism' usually is described in terms of different materials of local architecture, *"but in reality it's the body which expresses particular relationships to place"* (Ando, 1994a, p.479). It can be said that he body carries all the differences concerning history, tradition, climate, and place within itself. Putting the 'body' at the center of architecture is already bringing regional characteristics into the forefront.

2-7 Architecture as a closed domain

Ando believes in architecture as an enclosed domain. The enclosed domain is actually a parallel action to the construction of place. To construct a place, it is necessary to delineate a distinct domain, an enclosure which denotes an interiority while preserving its links to the exterior. *"Architecture ought to be seen as a closed, articulated domain that nevertheless maintains a distinct relationship with its surroundings"* (Ando, 1990a, p.457). Domains, as Norberg-Schulz (1979) shows, denote existential space and play an important role in 'the language of architecture'. Moreover, as Frampton argues, in the current ubiquitous placelessness of the modern environment, a 'bounded domain' could propose a resistance against that dilemma, so that *"the condition of 'dwelling' and hence ultimately of 'being' can only take place in a domain that is clearly bounded"* (Frampton, 2002a, p.85). This bounded domain prepares a true place, weakens general placelessness, and leads to a critical regionalism.

To create enclosed domains, Ando uses thick concrete walls. By means of these walls, he is able to create an enclosure that gives the individual a private realm in the dullness of the environment. *"The primary significance of enclosure is the creation of a place for oneself, an individual zone, within society"* (Ando, 1977a, p.444). This individual zone, which is separated from the cruel urban surroundings, must possess a satisfying interior. Phillip Drew interprets Ando's house as a cosmos against the chaos. He says that *"The*

house resembles our own world, a cosmos, outside of which is chaos. This notion is fundamental to Ando's architecture. The Japanese city is a disorderly territory; it represents chaos, in contrast to the house which signifies a centered cosmic world…. Ando's houses found the world by their geometry, by being centered, and by the use of light. The thick concrete walls keep out the chaos of the city…. In essence what Ando is saying through the medium of his architecture is that humans cannot live in chaos; architecture therefore has a responsibility to create an ordered world… To create a centre is to build a world. In doing so we establish the necessary pre-conditions for dwelling" (Drew, 1999).

As a true domain, we can allude to the courtyard in Ando's works as a device for *"internalization of the exterior"* (Taki, 1984, p.12). They provide an authentic interiority, a microcosm, in which all the natural phenomena participate. A courtyard brings the outside into the inside. It lets the natural phenomena come into the interior and thus awakens man to the changing character of nature. A courtyard may seem to be a void, but it is *"a void in which all things are inherent"* (Takeyama, 1995, p.478).

As Ando puts it, *"The courtyard is an important place where seasonal changes can be directly perceived through the senses. The expression of nature changes constantly. Sunlight, wind and rain affect the senses and give variety to life. Architecture in this way becomes a medium by which man comes into contact with nature"* (Ando, 1984a, p.449). Thus, a courtyard brings natural phenomena near, makes direct contact possible, creates interconnections between inside and outside, and establishes a microcosm in which natural and man-made phenomena are manifested and revealed forever.

2-8 Demand of the land

To catch the distinct fields of forces within the site, it is necessary to be open to them, to attempt to perceive them. Ando (1190a) finds the very question of architecture to be how to respond to the demands of the land. In other words, the land, imbued with its hidden and implicit forces, demands something. It is not a passive entity, but an active one. It proposes and introduces. It talks to us, tells stories, and invites us to be a good listener. A good listener is a man who tries to perceive the voices of the land by being open and ready to perceive. In this way, the true task of an architect is *"discovering the architecture which the site itself is seeking"* (Ando, 1991c, p.461).

Obviously, Ando's attention to the demand of the land is rooted in his attention to the place as an *a priori*. He gives priority to place, rather than space, and the given site is a text with intrinsic and latent powers and potentialities that must be read and considered by the architecture. Therefore, an architect *"must begin with a careful reading of the character of the given place, and an accurate interpretation of the relationships woven between the many forces there"* (Ando, 1993d, p.51). In this connection, Ando pays attention to the capabilities intrinsic to each site, and *"reads all of these elements with the utmost care- configurations of the project area, context within the surroundings, cultural tradition of each locale, climatic conditions and natural features- then interprets his perceptions of those capabilities into abstract forms*" (Kobayashi, 1991a, p.135).

One of the examples to which Ando refers as a true response to the appeal of the site is the Abbey Church at Senanque made by Cistersian monks. He explains that it was their special belief that made them to search for a proper site for their monastery. According to him, that land was so suited for a sacred architecture that, *"one even wonders if it were not the desire of the land for the building of a monastery that brought them there"* (Ando, 1993b, p.24). In other words, it was the land itself that desired that kind of building and they just responded to the demand of the land by means of being open to it and listening to the voice of the site.

2-9 Priority of place

Ando employs a phenomenological approach concerning place. He expresses that the world is not a homogenously articulated space, that is, a monotone and homogenous entity with few differences, but it basically consists of 'topoi', concrete spaces. These 'topoi' are in fact heterogeneously articulated entities, and this variety is related deeply to history, culture, climate, topography, and urbanity. In other words, the surrounding world is understood as concrete, distinguished topoi concerning the topography, culture, history, and climate of that given site. This approach is obviously opposed to Newtonian physics, as Ando puts it: *"A 'place' is not the absolute space of Newtonian physics, that is, a universal space, but a space with meaningful directionality and a heterogeneous density…"* (Ando, 1988a, p.453).

In this regard, Ando, like most of the phenomenologists, gives priority to 'place'. According to him, the very nature of architecture and its ultimate aim is the creation of

place. He says that *"Architecture is not simply the manipulation of forms. I believe it is also the construction of space and, above all, the construction of a 'place' that serves as the foundation for space"* (Ando, 1990a, p.457). This notion is reminiscent of the idea of Heidegger in 'Building Dwelling Thinking' where by presenting an etymological study on *Raum* (space), he states that *"Spaces receive their being from locations and not from 'space'"* (Heidegger, 1993b, p.356).

In this way, Ando stresses the place-making task of architecture and believes it to be the foundation of space. *"My aim is to struggle first with the site and thereby get a vision of the architecture as a distinct place"* (Ando, 1990a, p.457). A distinct place is an established place by which space is originated.

2-10 Genius Loci

Ando believes in the 'genius loci' as a streaming power which gives resounding voice to a place. As we know, 'genius loci' is an old Western term employed and elaborated mostly by Norberg-Schulz (1971, 1979, 1980) in his phenomenological understanding of architecture. It seems that Ando is directly influenced by him in this regard, and he has read about it in Norberg-Schulz's books.[3] Moreover, we can find various similarities in their understanding of 'genius loci' as well.

Ando remarks that 'genius loci' is an ever changing entity. *"Genius loci never remains still. It is ever changing its whereabouts. It alters its course. The manner of its movement, then, informs a place and gives it character. It transforms and renews a place"* (Ando, 1992d, p.100). To fix the moving genius loci in a land, we need to make architecture. Architecture gives form to the genius loci and concretizes it by raising stone pillars, erecting shrines and constructing sacred buildings. In this way, the genius loci is manifested and embodied.

According to Ando, Modernist architecture neglected the genius loci and escaped from the land. However, he mentions that regaining what has been lost is not merely reproducing stylistic and formal archetypes. He never intends to return to the land and history, but to awaken us to the land and history. *"I use architecture to restart the variant movement of genius loci and set it loose. Infused with this movement, the sterile*

[3] Ando acknowledges that he is familiar with Norberg-Schulz and his ideas on architecture. (see: Ando, 2002e)

discord between the universal and the regional, between the historical and the contemporary, vanishes. And from place there is a ceaseless outflowing of new life" (Ibid., p.102)

2-11 Thing and object

The connection of the true work of architecture to the site and its place is so fundamental and strong that, if it loses it, can not be considered as 'architecture' because a work of architecture is essentially found in its relationships with the surroundings. *"Architecture, that is to say, when freed from the land, transforms into an 'object' to be placed at will upon the land"* (Ando, 1993b, p.24). Using Heideggerean terminology, a true work of architecture – the Greek temple or the bridge as he explains – is a 'thing' in its original meaning, that is, it gathers its surroundings and preserves all the relationships within itself through its thinging (Hiedegger, 1971a, 1993a, 1993b). When the work loses its thingness, it is no longer a 'thing', but an 'object', an object that could be placed anywhere. An object, unlike a thing, is not related to the place. It is a placeless entity.

As Ando states, when a work of architecture has no connections to the given site, there is no life. *"When set down without relationship to its site, architecture aborts its connection to interior spaces – thereby depriving not only its external space but also its internal space of life"* (Ibid.).

2-12 Architecturalized nature

By nature, Ando alludes not to raw nature, but domesticated nature. Domesticated nature is not nature-as-is, but the changed one. In other words, the given natural site or landscape is changed by means of construction to lead to a new entity that *"has been given order by man"* (Ando, 1990c, p.456). As Rudolf (1995) states, the Japanese notion of nature is different from the Western understanding of nature. The word 'nature' is originally from the Latin word 'nascor' which means 'bear', 'yield'. On the other hand, the Chinese and Japanese word for nature, 'Shizen', consists of 'Shi', means 'itself' and 'Zen' means 'to be so' and 'yes'. Thus, 'Shizen' means 'to be as it is from itself'. Consequently, the Western approach to nature looks at it as the source of fruit, and intends to capture it. But the Japanese approach leaves the nature as it is.

However, Ando remarks that nature for him is not nature-as-is, but *"a man-made nature, or rather an architecturalized nature"* (Ando, 1989a, p.455). Architecturalized nature implies changing the site and modifying it through construction, to create a *"unified new landscape, renewing itself with each year, each season, and each day"* (Ando, 1995a, p.148). In this way, Ando believes in both 'visualization' and 'complementation' of the given land as Norberg-Schulz (1980) explains it. That is, he not only manifests the genius loci by means of architecture, but also adds something to complement the nature. This is actually 'building the site' as Mario Botta believes in it.

In this regard, Ando defines his way of dealing with environment as not simply flattering the existing environment, but as *"a stimulation dialogue, marked by friction and collision"* (Ando, 2000a, p.20). He intends to create new landscapes and change the given site into a new context. Blaser explains Ando's way of building site as follows: *"Architectural design is an instrument for modifying the balance of a surrounding area… The reading and the interpretation of the site, and of its laws, become instruments for proportioning and controlling the new structure. Reciprocally, the new structure affords new interpretations of the landscape. The excellence and the poetic dimension of Ando's architectonic gesture lie in this control and scale of the new intervention which evolves as the knowledge of the territory itself increase…. That which has been 'built' shows itself to be different with respect to the environment, and yet strictly complementary with respect to the new equilibrium"* (Blaser, 2007, p.10).

2-13 Multi-sensory architecture

Ando argues that today's society is becoming more and more information-based and the most important matter is how one can attract people's attention. In this regard, architecture is reduced to *"flashy buildings designed to look attractive in photographs"* (Ando, 1990b, p.15). In fact, to look attractive implies accepting the values of consumerism, the economy, and vulgar capitalism, and providing buildings which are vision-oriented. They appear attractive for the eyes and look pleasant and satisfying. But the matter is that, in this way, people are considered as the 'masses', as 'units to be measured', and their other senses become neglected.

Ando has found the importance of all senses in the perception of architectural space in his direct experiences of the great architectural works. He refers to his experience of the

interior space of the Pantheon while a procession of believers came in and started to sing a hymn, and remarks that it was the sound of space that affected him strongly and gave him an impression that was not merely achievable by visual perception. He acknowledges that architectural experience is not merely rooted in vision, but also in other senses. He states clearly that *"Architectural space is a phenomenon we take in not only visually but through all our senses, that is, through our whole bodies"* (Ando, 2005b). Therefore, all the senses participate in architectural perception, and hence it is the whole body that is engaged.

Thus, similar to Pallasmaa (1996a), who condemns the supremacy of vision in the process of perception and introduces an 'architecture of senses', Ando employs a multi-sensory attitude towards architecture and intends to present all the senses in his work. In fact, he pays attention to all the senses from the beginning of the design process. For example, in the case of selecting materials, he remarks that he judges materials on the base of *"not just sight, but the other senses such as touch and hearing as well"* (Ando, 1997a, p.13). In this regard, he says that *"A space is never about one thing. It is a place for many senses: sight, sound, touch, and the uncountable things that happen in between"* (Ando, 2002e, p.31).

To fulfill this intention, Ando (1991d) expresses that in that places of his buildings which are in direct contact with the human hand or foot, he uses natural materials to provoke senses. In this way, the body is in direct contact with materials and is engaged in perception. For example, considering the Japanese Pavilion in Sevilla, he remarks that he intended to emphasize the haptic qualities in the increasingly digitalized and vision-based society, and to make the people aware of the odor of wood. *"I wanted visitors to experience the architecture through all their senses – smell, touch, as well as with the eyes"* (Ando, 1997b, p.140).

Based on this tendency, we find *"something immaterial beyond the materiality and physical limits of the building"* (Curtis, 2002). Because of this characteristic, we confront 'space' rather than 'form' in Ando's architecture. Furuyama distinguishes between 'form', which is always discerned by the eye, and 'space', which is related to all the senses. Thus, his architecture is essentially founded on 'space' rather than on 'form'. "*Ando negates the fascination of form in order to emphasize the fascination of space…. Reducing architecture's fascination to form means granting special privilege to sight,*

alone, among our five senses and elimination spatial depth. Form makes architecture shallow" (Furuyama, 1996, p.14).

2-14 Tectonic rather than scenographic

It could be said that Ando's architecture is more tectonic r than scenographic. He always condemns superficial attitudes towards architecture and rejects employing ornaments and figural motifs in it. He stands against postmodernism because of its *"simplistic allusions to historical forms and the ornamentation that had once been rejected by modernism"* (Ando, 1990b, p.15). He finds postmodernism a kind of consumerism influenced by rapid consumption. According to him, bringing the iconic and historical elements into building met commercialism and thus *"ceased being a viable expression and became commodity"* (Ando, 2002e, p.78). In other words, capitalism and commercialism employed the postmodernist approach in architecture and developed it, because its popular and populist attitudes brought them economic benefits. In this regard William Curtis states that *"Ando's architecture is far away from the sort of stylistic minimalism that has recently been in fashion. He seeks out an underlying order which may touch the mind, the senses, and the body, and that may even work subliminally upon the memory"* (Curtis, 2000, p. 8).

From another view point, Ando intends to capture the true character of a thing, to *"discover the essence of a thing"* (Ando, 1994c, p.472). To discover the essence of a thing implies being open to it, to capture its true nature. He does this through thinking, not as intellectual reasoning, but as a kind of intuition by means of sketches. *"Thinking is for me a physicalized process, performed through sketches"* (Ibid.). In this way, sketching is a way to discover the essence of the things, the very nature of phenomena. When this approach is realized in a work of architecture, we confront phenomena and *"their desire to disclose themselves"* (Co, 1995, p.22). In fact we can say that in Ando's buildings, the essence of the things is presented without concealing them within superficial coverings. As Eisenman mentions, *"Like haiku the understanding of Ando's forms comes immediately and instinctively rather than through logic and reason…. Like haiku, Ando does not give us spaces which allude to meaning, he gives us the real/concrete objects which are meaning"* (Eisenman, 1991, p.7). The wall presents its wallness through the pure concrete and the space its spatiality through the pure volumes

and interiors. Werner Blaser refers to the Greek term 'techne' to describe this character. *"'techne' the Greek term that expresses both art and craftsmanship perfectly describes this quality. The Japanese admire technology and know how to work with it. Tadao Ando, the builder of meditative architecture, creates buildings with 'techne' whose beauty and contemporaneity are compelling"* (Blaser, 2001, p.52).

On the other hand, Ando resists abundant technology and states that he intends to go beyond it. That is to say, he does not intend to show and reveal just a technological side of a building, but to highlight its spiritual and poetic aspects. As he puts it, *"What I always have in mind is not a life of abundance made possible by technology but a life of abundance that transcends technology, a life of abundance that allows for heterogeneity"* (Ando, 1995a, p.170). Going beyond the technological nihilisim of the epoch implies standing *"outside the constant threat of commodification"* (Frampton, 1995a) and releasing the imagination from mediocrity and the masses. In this regard Pallasmaa points out that Ando's work represents the poetry of ascetics, of concentration and reduction, which today is an important counter to the architecture of abundance and irresponsible 'freedom'" (Pallasmaa, 2005, p. 293).

Ando's concern for tectonics is also manifested in his concern for detail. According to him, there is a mutual relationship between details and the whole, and they affect each other simultaneously. *"Details do not stand independently; their form is determined within their relationship to the whole"* (Ando, 1993d, p.51). However, in everyday life we encounter details directly and live in continuous contact with them. They contact the human body and carry a kind of mentality that the architect has put into them. The role of a single detail is so important for Ando that it may change the entire work. *"At times, a single door handle may produce a completely new idea and lead to changes and revisions that affect the entire direction of the work"* (Ando, 2000a, p.21). According to him, life dwells in the parts.

All the abovementioned statements show that building is a very important action for Ando, so that, as Taki remarks, we can call him a builder rather than an architect. *"I think of Tadao Ando as a builder rather than an architect…. At a moment when 'architects' are increasingly devoting themselves to superficial decoration, the appellation 'builder' may be read as a term of praise"* (Taki, 1984, p.11).

Originally, the discussion of tectonics against scenographics has been elaborated by Frampton. According to Frampton (1995b, 2002c), tectonics intends to show the poetics of construction, the ontological aspects of building. In this regard, Frampton believes that Ando's architecture is rooted in a *"tectonic transformation of our being through space and time"* (Frampton, 1991a, p.21) and understands it against the schenographic revetment of any kind. This character is essentially based on Ando's personality as an independent architect, and also on his attempt to discover and present the essence of the things, their thingness.

2-15 Body as shintai

Rejecting the homogeneity of the world, Ando states that, a 'place' is understood based on meaningful directionality and heterogeneous density that is perceived by 'shintai', the body, the union of flesh and spirit. In fact, it is the shintai or the body that makes the world heterogeneous and gives it directionality.

Thus, man articulates the world with his body as the reference point and center of perception. Since our body is essentially heterogeneous, that is it has *"asymmetrical physical structure with a top and a bottom, a left and a right, and a front and a back, the articulated world in turn naturally becomes a heterogeneous space"* (Ando, 1988a, p.453). In this way, it is the body and its intrinsic existential character that leads to a heterogeneous perception of the world. Our body stands at the center and carries its characteristics while perceiving the surrounding world. Ando calls this body 'the point of departure,' that is the body as the reference point. When the body is the center of perception, the 'here and now' and subsequently a 'there' and 'then' appears. Here and there, in fact, point to our existentiality and spatiality. In this way, we consider different directions and positions within our immediate surrounding. This is indeed due to the directionality of the body, and the body orients itself towards the things.[4] This directionality, which intends to fill the distances – what Heidegger (1996) calls it de-distancing – makes place meaningful. Ando says that *"Through a perception of that distance, or rather the living of that distance, the surrounding space becomes manifested*

[4] This idea is very close to the ideas of Merleau-Ponty (1962) concerning 'body image' and 'space'. He places body as the center of the perception and states that our perception of the world is rooted on a body's existential directions. See: Part I, 'Phenomenology in Merleau-Ponty'.

as a thing endowed with various meanings and values. The world that appears to man's senses and the state of man's body become in this way interpreted" (Ibid.).

In this way, that is through directionality and de-distancing which make our spatiality, man and world will be open to each other mutually, and the world will be interpreted and perceived. Ando explains this matter mentioning that to perceive an object, the distance between self and the object must be changed, and this is fulfilled through movement. Shintai moves – in fact, exerts its directionality through de-distancing – and thus spatiality emerges. *"Spatiality is the result, not of a single, absolute direction of vision, but of a multiplicity of directions of vision from a multiplicity of viewpoints made possible by the movement of the shintai"* (Ibid.). Ando calls this process 'mutual articulation of the body and the world.' The body as shintai is the true and authentic 'self'.

2-16 Corporeality and body language

Ando's life and background, that is his working as a carpenter and his long travels in order to experience buildings directly, has led to a different kind of learning architecture which is fundamentally different from those of other architects who study architecture in universities. Ando calls his way of perceiving architecture 'physical' and essentially relates it to the body. In other words, the body has been the central factor in his architectural thinking. He says that *"the basis of my relationship with architecture is physical and my perception of architecture is related to this physicality. The physical presence of architecture is the foundation of my sensibility… So the body is the center of my architecture"* (Ando, 2002e, p.67-68).

Ando's attention to physicality can be also seen in his opinion on sketching. He understands sketching as an action by which an imagination takes concrete form. For him, sketching is the physical expression of the mind through the hands, and hence through the body. Thus, sketching is a bodily action through which the body participates essentially and plays a vital role. As Kawamukai puts it, *"his manner, manifested in the physical exertion that takes place during this initial act of making, is more attuned to carving than drawing. Ando's is a physical struggle to actually 'draw the space'. ... His sketches embody a myriad of lines, fluctuating between ideas of materiality and voidness. Lines depicting either eminent walls or reverent spaces are treated at the same level of*

substance. These lines and their interrelationships are quite transparent. Suddenly, an architectural composition exists whose primary components – form and space – are absolutely inseparable" (Fields, 1991, p.30). Thus, *"these lines are constructed and drawn not for the sake of the drawing, but for the sake of the body"* (Ibid., p.31).

From another viewpoint, he expresses that in a world increasingly dominated by the computers and digital logic, the physicality of the things is disappearing. As a remedy for this condition, or as a means of resistance against this tendency, he mentions that the sense of the building and physical experience of a space should be considered powerfully. He refers to the Chikatsu-Asuka Museum and explains that to approach this building, man should walk around the outside and follow the line of walls. Moreover, the grand staircase *"is intended to make visitors feel a physical reaction in their own bodies"* (Ando, 1994a, p.479). This staircase has no pure functionality, awakens man to his body, and leads to nowhere. The same thing happens in the case of Rokko Housing with its long stairway. The body stands on the feet and we feel our existence in the soles of the feet.

Ando believes in differences of bodies and talks about the body language of different cultures. Every culture has its own special habits and gestures, and possesses a particular sensibility. In other words, bodies react differently to the surroundings. *"A person's body language will tell you where they come from so regional differences exist in the body itself"* (Ibid.). In this vein, Ando states that the body is rooted fundamentally in the site, that is in place. The body carries the physicality and spirituality of the given site. *"When you imagine a man living at a certain site, his body is not necessarily physically bound to the site, but his life or spirit is strongly related to the history, tradition, and particularity of the site. You cannot cut off your spirit from the site"* (Ando, 1992e. p.118).

2-17 Body and movement

Ando highlights importance of movement concerning the body and its directionality. He believes that the body is essentially existential, and this matter leads to a bodily perception of the world, so that a body standing at the center makes the surrounding world heterogeneous and establishes a 'here' and 'there'. As Merleau-Ponty points out, *"Our body and our perception always summon us to take as the centre of the world that environment with which they present us"* (Merleau-Ponty, 1962, p.285). To perceive an

object, it is thus necessary to be oriented towards that object, and this means moving towards it by means of making that distance disappear. He states that *"You experience one space in relation to another. The surprise, the emotion, of how you perceive the space comes from what you see before and what you see after. This is architecture"* (Ando, n.d.).

The importance of movement for Ando can be also discussed in the way one approaches his buildings. Mainly in religious buildings, Ando avoids direct entering into the interior and presents a kind of hierarchical approach. That is, he uses paths, mostly changing in direction, emphasized by architectural elements such as pillars, walls, colonnades, etc. as the common approach to the building. This can be understood as a threshold between the profane and the sacred in religious buildings, or as a changing path which presents various views to the environment. Whatever the purpose is, this matter highlights the importance of movement in his architecture. This idea, like 'perspectival perception' of Merleau-Ponty by which he acknowledges that perception is originally perspectival and there is no perspectiveless position (Ibid., p.67) implies the vital role of movement in perceiving the work of architecture. Curtis refers to this characteristic as the architectural promenade. *"The architectural promenade has always been one of his central devices. His forms are designed to be seen from changing positions over time, and in changing conditions of light or climate. Volumes, planes, walls, ceilings, stairs, views are orchestrated to encourage and celebrate movement"* (Curtis, 2000, p.9).

To allude to some examples, we can refer to the 'Mount Rokko Chapel', the 'Church on the Water', and the 'Children Museum'. In the 'Mount Rokko Chapel', we can find a ritual procession. The path to the main building, which resembles the historical paths to the shrines in Japan, makes the visitor ready to enter the interior. Rudolf (1995) presents a very comprehensive analysis and interpretation of this procession, referring to its old historical background in Japan, and highlights similarities well. In the case of the 'Church on the Water', Piano refers to its fragmental configuration which necessitates gradual perception by moving through the spaces and explains it as a music that should be understood in time. *"Like music, this building takes time to understand… Since the building is large, Tadao has cut it into fragments. Like music, beauty comes not only from the fragments but from their sequence…. In this building, you immediately understand the fragments. You see a fragment of big volume, then the fragment of a great*

wall, then the fragment of circular slope, then the fragment of another volume. When connected, they become music." (Piano, 1991, pp.94-65)

Moreover, for Ando, body and movement meet each other in some special places and gather people together. As an important element in his architecture we can point to the stair in which different people going up and down feel the sense of body on the one hand, and confront each other on the other. In other words, a staircase is a place in which man is awakened to his body and senses his corporeality, and through moving his body encounters other bodies, other people. In this way, movement, body and meeting place come together. In the case of the Chikatsu-Asuka Museum, Ando says that *"our modern world is increasingly dominated by computers, and the physical aspect of things is gradually losing significance. For that reason, architects must create places that intensify the sense of the body and that stimulate a genuine experience of space in physical terms. In the case of the Chikatsu-Asuka Museum, one has to make one's way round the outside first. This sense of movement, in conjunction with the large staircase, is meant to stimulate a physical reaction in the visitor. The staircase leads to nowhere. It is a disturbing sensation to climb a staircase that leads nowhere. But the staircase can also be used as a stage for various events. In summer, school classes are often taught here"* (Ando, 1997b, p.140).

However, for Ando *"Not only the movement of the shintai but natural movement such as that of light, wind, or rain can change the (phenomenal, as opposed to physical) distance between the self and the object."* (Ando, 1988a, p.453) This approach leads to a vivid space and makes the work of architecture dynamic. Plummer calls this dynamic character of Ando's architecture the 'poetics of movement'. He mentions that *"Another important characteristic shared by the architects [Ando and Le Corbusier] is a concern with the poetics of movement, and an art of choreographing space-in-time to return to man his material body. Buildings are not conceived as static objects, but as fluidly evolving environments that people can only behold by passing through them, experiencing the before and after as well as present through a moving eye and kinesthetic body… Ando, being inspired as well by Japanese traditions of space-time – the delayed, labyrinthian entry to temples and shrines, and the hide-and-reveal techniques of the stroll garden – stretches entire buildings out as suspenseful cinematic experiences. Journeys are enriched and punctuated by bridges and cantilevers, elaborately winding flights of steps,*

water crossings, descents into earth and ascents into sky, routes that angle a curve in a distinct succession of stops and starts, movements and turns" (Plummer, 2002, p.37).

2-18 Lived experience

Ando believes in a 'lived, bodily experience' of architecture. According to him, the body as the center plays a vital role in perceiving the surrounding. As he puts it, *"The world articulated by the body is a vivid, lived-in space"* (Ando, 1988a, p.453).

As Ando remarks, a building is there to be experienced and the experience of a building is done through direct participation of the body. He mentions that *"A building exists to be seen and to be experienced… People should try to experience building in body and spirit. These experiences can't be expressed with words"* (Ando, 1999, p.118). In this way, Ando pays attention to the lived experience of the work, the bodily experience of architecture. *"I want to give nature's power a presence in contemporary society and thereby provide the kind of stimulating places that speak directly to man's every senses as a living, corporeal being"* (Ando, 1992a, p.467). Thus, the experiencing of a building is a vivid and lived experience, or a 'verbal experience' as Pallasmaa states: *"A building is encountered; it is approached, confronted, related to one's body, moved through, utilized as a condition for other things. Architecture directs, scales, and frames actions, perceptions, and thoughts*" (Pallasmaa, 2005, p. 60).

In addition, Ando believes that architectural experience is not a momentary sensation, but a permanent experience. After experiencing a building, its impression and memory remains within us for a long time. Thus, architectural experience becomes a 'lived experience'. He remarks that *"The physical reality ends when you step outside of the architecture. After that it depends on whether you can keep that experience in your memory"* (Ando, 1999, p.122).

2-19 Fourfold of building

Ando takes into account the presence of the earth, sky, and the attendance of the people in his architecture. As an example, he presents a very subtle explanation on his 'Church on the Water' and the way it stands 'under the sky' and 'above the earth'. He says that *"The pond is spread before one's eyes, and on the water is a cross. A single line divides earth and heaven, the profane and the sacred. The glazed side of the chapel facing the*

pond can be entirely opened, and one can come into direct contact with nature. Rustling leaves, the sound of water, and the songs of birds can be heard. These natural sounds emphasize the general silence. Becoming integrated with nature, one confronts oneself. The framed landscape changes in appearance from moment to moment" (Ando, 1989a, p.455).

Obviously, this explanation is very similar to the Heideggerean notion of the fourfold (Geviert) by which a true thing, a building, gathers earth, sky, mortals, and divinities into a unity (Heidegger, 1993b). Ando clearly talks about earth and sky, and also the profane and the sacred, instead of mortals and divinities. In fact, this building turns into a fourfold, and by fouring unites all the fours into a oneness, and thus creates a place.

In designing the Naoshima Contemporary Art Museum, Ando explains how he first toured the site to read its potentialities, and then found a 'border realm', a particular place *"where mountains, sea, and sky' all converge into direct confrontation"* (Ando, 1993b, p.25). In this regard, to gather all the surroundings as a 'thing', he uses lines and volumes three-dimensionally to let the surroundings appear. *"The rectangular volume joins the mountains to the sea; the cylinder ties the sky to the land"* (Ibid.). Thus, that work of architecture as a true 'thing' gathers the landscape, creates a place, and enters into a continuous dialogue between the work and people.

2-20 Memory

Memory plays a vital role in the architectural thinking of Ando. He confesses that the memory of the house he grew up in, the memory of the cities he visited both in Japan and in his long trip to the West, the memory of the first great impressions, such as the Pantheon, are all unconsciously alive in his mind during design and thinking. As far as memory is concerned, he not only considers private memories but collective memories of the citizens, such as religious places or public places. Those memories live within the people, and the people carry those memories. He remarks that *"Those cities and ancient buildings are with us all the time, where we are. We have to learn to cultivate that memory, because memory organizes our philosophy about time, space, color, politics, everything"* (Ando, 2002e, p.26). According to him, *"a site possesses its own physical and geographical character; at the same time it has layers of memory imprinted on it. I always listen to that whispering voice of a given place. I think of it comprehensively with*

all of its forces – the visible ´characteristics as well as the invisible memories to do with the interaction between a locality and humankind. And I try to integrate these into my building which shall carry that spirit onto later generation." (Ando, 2000c, quoted in: Curtis, 2000, p.11-12).

2-21 Phenomenal zones

Interior/exterior: Ando expresses that *"Architecture has always been about boundaries; building boundaries for protection and then opening them up for movement"* (Ando, 2002e, p.14). Ando's concern for interior and exterior is based on his approach to place by which he intends to establish a distinct domain. Delineating a domain implies creating an interiority against an exteriority and letting them confront each other. This confrontation is some times very harsh – in the case of houses – and some times very subtle – in the case of the works which are located in a natural landscape.

In this direction, Jameson stresses that Ando's spaces are more nomadic than Moebian, are more based on interiority than exteriority. *"It is certain that if the Moebius strip, always external to itself and infinite in its very finitude, is the emblem of the post-modern generally, the monad, always interior to itself and finite in its very boundlessness, is that of Modernism proper. Ando's inner spaces are clearly monadic rather than Moebian, and reinvent categories of inside and outside that we thought were tabooed and abolished by a post-structural and post-modern age… His spaces operate a profound identification between the two antithetical terms and offer to recapture the lost secret of the Japanese aesthetic by reinventing the lost spaces of the modern."* (Jameson, 1995, p.502)

However, in some of his buildings, the difference between interior and exterior is reduced, so that we can not distinguish a clear distance between them, but a subtle, simultaneous presence of them. Within the 'Church on the Water', when the huge window is opened up, we feel as if we are within and without at the same time. Here, there is *"an ambiguity which is much like that experienced inside a veranda, raising a sudden doubt as to the certainty of inside and the distinctness of outside"* (Drew, 1999).

Light and darkness: Light is the origin of all being for Ando. It gives the things depth and thus helps them to appear. To appear implies manifestation. Light, in this way, plays a vital role in self-showing and self-manifestation of phenomena. It can be said that

phenomena would be never perceived as phenomena if there was no light. Therefore, phenomena as letting the things to be seen from themselves is fundamentally related to the light. Light makes the things appear as phenomena. These phenomena, which constitute the surrounding world, are essentially light-based. It can be said that it is the light that constitutes the world by letting the phenomena show themselves from themselves. Ando states that *"Light: the creator of relationships that constitute the world… continually re-invents the world"* (Ando, 1993a, p.470).

To re-invent the world implies manifesting the phenomena in their changing appearance. Phenomena are not immobile beings, but they show themselves differently and establish never-ending relations with other phenomena, and this ceaseless transformation is because of the ever-changing character of the light. Light, as the origin of the phenomena, gives them ever-changing appearances, because it changes during the day and the seasons. In brief, the light plays a vital role in the phenomenological understanding of the world. Architecture, as the scene in which phenomena are able to be revealed, purifies the light and brings it to our consciousness. Architecture helps light to be perceived as 'Light', that is, to show its character and capability.

However, light is perceived because of the darkness. *"There must be darkness for light to become light"* (Ibid., p.471). Darkness, on the other hand, allows the light to be seen and to be manifested essentially. Excessive light kills the light, and excessive darkness kills the darkness. To perceive the world, both light and darkness must be present simultaneously. Presence and absence of light and darkness are inter-related; they make each other weak and strong.

Ando believes in the strength of darkness and claims that in modern Japanese culture, the *"sense of the depth and richness of darkness"* is lost (Ando, 1990d, p.458). Therefore, he tries to present the vigor of light in his architecture. For example, in the case of 'Church of the Light' *"The worshipper becomes aware not of the walls themselves but of the light and its movement as the day passes, not the walls themselves"* (Russel, 1999).

Considering light and darkness interrelated and interconnected is latent in the Japanese word 'Kage' *"which means everything about light, including light and shadow, silhouettes and reflection"* (Negishi, 1991, p.9).

Earth: Earth is present in Ando's architecture because of its vertical configuration. He puts his architecture underground, somewhat buried when his architecture is placed in

nature and he wants to preserve the given landscape, or when his architecture is located in a historical site and he intends to respect adjacent buildings. In this way, he is able to achieve darkness and let controlled light enter the interior.

The verticality of his buildings—directly inspired by Piranesi– extends the building into the earth, and thus his buildings are connected to the ground, as though they grow and rise from the earth and tower over the surroundings. In this way, interior space achieves a kind of ambiguity and labyrinthine character generated by means of stairs, ramps, and voids on one side, and transforms to a vital, dynamic space within the abstract, simple layout of the work on the other. Ando says that: *"I have an almost unconscious inclination towards underground spaces. Whatever the nature of the site, I try create architecture that is never more imposing than its environment… Working on underground space links up with the search for the origins of architecture"* (Tadao Ando, quoted in Blaser, 2001, p.28).

This unique approach sets earth into the work of architecture. Using a Heideggerean term, his works set forth the earth and manifest it in the figure (Gestalt) of the erected work. Blaser states that those works of Ando sunken into the earth are *"subterranean architectural sculptures"* (Blaser, 2007, p.15). Thus, they bring the invisible architectural gestalt to a virtually invisible level for the benefit of nature.

Walls: For Ando walls are the most basic elements of architecture so that we may call his architecture as the 'architecture of wall' (Furuyama, 1996). They symbolize the sense of separation and thus create domains and create places. *"A wall is the point where the logic of the city meets the logic of the site. It is the smallest and most basic regulator of the urban structure"* (Ando, 1986b, p.452). They let people inhabit by rejecting the outside and preparing an interior in which life takes place. In other words, walls as a *"territorial delineator"* (Henegan, 1996, p.16) are for both rejection and acceptance; rejecting what is not needed and accepting what is vital. In this direction, as Botta explains, *"Walls often 'speak', not of the structure, the nature or the significance of their being, but rather, they seek to describe the depth of the spaces they limit, to narrate the thickness evinced in the frontages, to express the sense of gravity and continuity which refers back to the static structure of the frame as a whole"* (Botta, 1990, p.11).

However, Ando gives walls another function. They 'cut' the sky, light, wind, and landscape and accept them in a powerful condition. In other words, they let the natural

phenomena appear. The subtle opening within a wall lets the light be manifested, the frame within it lets the landscape be seen, and the erection of a thick wall lets the darkness be perceived. Thus, the wall itself is an architecture (Negishi, 1991); it is not a physical object, but a realm in which phenomena appear. *"If you don't have a wall, the presence of light is not felt"* (Ando, 2002e, p.74).

Posts: The post, as an important element in Ando's architecture is able to define space. It traditionally carries a sense of spirituality in religious buildings. By repeating a post, a colonnade is created which functions as a partition. However, Ando claims that in the Modern era, a post has lost its mythical significance and has been reduced to just a constructional element.

The way Ando uses the posts shows that he mostly understands them not as a mere functional element, but gives them non-functional implications by which he creates places of pause, concentration, and change.

Windows: It seems that Ando considers windows mostly in their Western character than their Eastern or Japanese. The way he employs windows as the small opening within the massive volumes and walls, opposes Japanese architecture in which light penetrates into the interior through thin partitions. He appreciates an architecture in which *"the severely built openings caught the movement of light with precision. Space was carved – like a sculpture in the making – by a line of light that pierced the darkness, its appearance altered with each successive moment"* (Ando, 1993a, p.470). This kind of window goes against Modern huge windows which lose the vitality and rigor of light and lead to excessive transparency.

Water: Water is the most employed natural element in Ando's architecture. He takes a very subtle attitude towards water and tries to capture the essence of that material and present its transparency, smoothness, softness, reflective capacity, etc., in his works. In some cases, it transcends being a mere object and becomes a 'thing' in its true meaning; that is, it gathers the surroundings in its reflexive surface. In this regard he remarks that: *"for the Japanese, water is not only felt in terms of its physical presence but in spiritual terms. There is an expression for example that has it that we can forget the past by throwing it into the water. The use of water in my architecture is therefore an attempt to bring to bear a spiritual dimension which is directly related to Japanese thought and tradition"* (Ando, quoted in: Jodidio, 1997, p.16).

Material: In the case of Ando, using limited materials is a characteristic of his work. He states that *"The strong nuance of simple materials and their texture emphasize simple spatial compositions, and thus provokes an awareness of a dialogue with natural elements such as light and wind"* (Ando, 1977a, p.444). In this way, he intends to bring the natural elements into consideration and limited materials, whose textures are exposed, are the scene within which this manifestation takes place.

On the other hand, he remarks that although concrete is the material he is most interested in, he is more *"concerned with spaces enveloped in concrete"* (Ando, 1994d, p.468) than the concrete itself. That is, material is less vital than the space itself. In this connection, as an example, he refers to his favorite material, concrete, and argues that he does not intend to reveal its cool, inorganic character, that is its very nature, but his aim is the creation of space. When light comes into the established space, that material appears different, because that *"cool, tranquil space surrounded by a clearly finished architectural element is liberated to become a soft, transparent area transcending materials"* (Ando, 1990d, p.458). Thus, concrete loses its weight and hardness, and transforms fundamentally. *"I believe it is important to be sensitive to the weight, hardness and texture of materials and to have an intuitive grasp pf the technical limits in their fabrication"* (Ando, 1991b, p.461).

In can be said that Ando tries to go beyond the materiality and reach the sense of immateriality. William Curtis remarks that *"In fact he uses materials – such as the smooth concrete of his walls – to evoke immaterial qualities. Beyond the matter of his architecture there is the investigation of mental space – a space which corresponds to inner recesses of the imagination"* (Curtis, 2000, p.8).

2-22 Conclusion

As it becomes clear from the all abovementioned discussions, Ando's architectural thought appears close to the fundamental themes of the 'phenomenological discourse' in both philosophy and architecture. This similarity comprises a broad range from philosophical themes such as body, thing, space, experience, movement, subject and object, etc., to architectural issues like walls, posts, stairs, openings, etc. However, the basic question is what is the origin of these analogies and similarities? In this direction, some grounds can be presented.

1- Ando rarely refers to any philosopher, theoretician or scholar in his texts. In a conversation with Michael Auping in 1998, he states *"What I have been thinking about lately is that many of the best architectural concepts could relate closely to the ideas of Martin Heidegger. I was reading a Norwegian architecture critic recently, Christian Norberg-Schulz, and he seems to think the same thing. Heidegger suggests that what architecture is about is creating a living space; a space that opens the imagination of who is in it"* (Ando, 2002e, p.39). This statement shows that Ando has realized the importance of Heidegger in the contemporary architectural discourse. But he does not mention that he has read his books and ideas. On the other hand, he states that he has read Norberg-Schulz and has found him similar to Heidegger. Although it is not clear that the statement "*Heidegger suggests that what architecture is about is creating a living space; a space that opens the imagination of who is in it"* is Ando's understanding of Heidegger or Norberg-Schulz[5], what is obvious is that he is influenced by both of them, most likely Norberg-Schulz. Kate Nesbitt has a similar opinion and mentions that *"While Ando's vocabulary draws upon phenomenological notions, he does not often refer specifically to this philosophical tradition. One can surmise that he is familiar with Christian Norberg-Schulz and Kenneth Frampton's writings on Heidegger and architecture"* (Nesbitt, 1996, p.456). In brief, although it seems possible that Ando has not read Heidegger directly, he is familiar with his ideas through Norberg-Schulz, who is fundamentally influenced by Heidegger.

Nonetheless, the date of these statements (May 3, 1998) and mentioning that he has recently found the matter implies that Heidegger and Norberg-Schulz may have affected him in the 1990s, but taking into account that his phenomenological thought has been presented in the texts and works from before the 90s denotes that there must be something former than reading phenomenological texts of Heidegger and Norberg-Schulz in the genesis and origination of phenomenological concerns in Ando.

The case of Frampton is more helpful in this direction. As I will discuss in detail later in 'Frampton and Tadao Ando's Critical Modernism', Frampton has written about Ando's architecture considerably (Frampton, 1984, 1989b, 1991a, 1995a, 2002e, 2002f, 2003). At the time he was advancing his concept of 'Critical Regionalism' in the 1980s, he

[5] It is hard to attribute this statement to Heidegger, because he does not talk explicitly about the 'living space' and 'imagination' in this sense. It is likely Ando's understanding – or even misunderstanding – of him, if he has read Heidegger directly.

concentrated on Ando's writings and buildings and believed in his architecture as a good example for his theory. He invited Ando to teach in the design studio of Yale University and had a close relationships with him. It is safe to say that Frampton played a very important role in introducing Ando and his architecture. In this regard, Ando confesses that he has studied Frampton's writings (Ando, 2002b). Thus, it becomes obvious that Ando has been in direct contact with Frampton since the 1980s, and has been affected by him, not as a mentor, but as a motivator and supporter.

Moreover, there is evidence that shows Ando's attention to phenomenologists before Heidegger, Norberg-Schulz, and Frampton. In an essay entitled 'A Wedge in Circumstances' (1977) he refers to Gaston Bachelard indirectly and states that *"It may be true – as Gaston Bachelard says – that all architecture has a basically poetic structure and that the fundamental structure of spaces cannot be given a physical manifestation"* (Ando, 1977a, p.444). This remark implies that Ando has presumably been familiar with Bachelard, a phenomenologist whose ideas on space and house have influenced architectural discourse. However, it is not clear whether Ando has read him deeply or has read about him somewhere else.

In brief, what is clear from the abovementioned discussion is that Ando has been somehow familiar with the 'phenomenological discourse'. But it cannot be said that it is the main or only reason for his phenomenological concerns. In other words, Ando's acquaintance with some phenomenologists functions as a motivator, a support for his 'phenomenological concerns'.

2- Another reason that brings Ando into the 'phenomenological discourse' is his 'phenomenological manner'. By 'phenomenological manner' I mean Ando's character, personality, and method in dealing with surrounding and architectural issues. As we know, Ando is a self-educated architect who has learned architecture through the direct and physical experiencing of buildings. His teachers were buildings as such and his device of education his 'body' and 'physicality'. Direct and immediate experience of the works of architecture, being open to the environment, and establishing an intuitive relationship with the things is actually one of the fundamental matters in the phenomenological approach to things. Therefore, Ando's method of life, growth, and education has granted him a 'phenomenological manner' concerning reading, perceiving, and interpreting things.

3- Ando is influenced strongly by Eastern/Japanese culture, and his architecture appears deeply Japanese. This 'Japaneseness' means that he is essentially rooted in Japanese tradition and culture. Japaneseness approaches Ando's thinking on architecture to phenomenology in two issues: nature and architecture.

The Japanese way of understanding and perceiving nature is based on 'letting it be as itself'. As Rudolf (1995) explains, the Japanese word for nature, *Shizen,* does not allow any instrumental intervention and cannot be perceived as the source of raw materials. *Shi* means *itself* and *Zen* means *to be so*. Therefore, Schizen means 'to be as it is from itself'. This understanding of nature which implies empathy with natural elements appears very close to the term 'phenomenology': *"to let what shows itself be seen from itself, just as it shows itself from itself*" (Heidegger, 1996, p.35). In this regard, nature is understood phenomenologically and is essentially 'phenomenal'. Thus, the Japanese understanding of nature stands against the Western Modern understanding of nature as the source of energy and raw material on one side, and denotes to the similarity between Japanese thought and the phenomenological approach on the other. Obviously, Ando's attention to the natural elements such as water, wind, earth, light, etc. implies a phenomenological attitude towards nature, and introducing them into the body of a building is one of his primary goals.[6]

On the other hand, Ando's deep attention to the traditional Japanese architecture – which as he stresses is vivid in his mind unconsciously (Ando, 1984b) – and experiencing it directly appears in his deep attention to the fundamental architectural elements such as walls, posts, stairs, openings, etc. He thinks about these elements profoundly and presents them in his architecture in a poetic and tectonic rather than in a scenographic way.

Therefore, Ando's concern for nature and natural elements and his interest in architectural elements and tectonics, which implies poetical construction, both point to Ando's phenomenological approach to nature and architecture.

In brief, it is safe to say that although Ando never establishes a systematic approach to phenomenology in architecture, his attitude towards architecture and architectural

[6] Although Ando does not believe in 'nature-as-is', but a changed, architecturalized nature (Ando, 1993b), this 'change' does not imply reducing nature or natural elements to mere instruments. By means of an architecturalization of nature he intends to prepare a condition in which 'nature' or 'natural elements' can be perceived as 'phenomena'. In other words, he lets them be seen as they are to show their true essence and thingness.

matters, for example his attention to place, body, Genius Loci, and direct experience on one side, and his resistance against standardization, universalization, superficial postmodernism, and excessive technology on the other, has him enter into the ‘realm of phenomenological discourse’ in architecture.

3. Phenomenological interpretations of Ando, a critical review

3-1 Introduction

In the section 'The question of Tadao Ando', I explained that the question of Ando is the question of interpretation. Moreover, I discussed that Ando's reflection on architecture and his approach to architecture is essentially phenomenological. On the other hand, Ando's works – including texts and buildings – have been evaluated from different points of view and everybody has tried to interpret them differently. In this regard, his works have been investigated by some critics who belong to the 'phenomenological discourse'. In other words, they have read and interpreted Ando phenomenologically. To adduce some examples, I will focus on Norberg-Schulz and Frampton and their interpretations of Ando. While the first employs his method of 'phenomenological interpretation', the latter understands him as an example for his 'phenomenological' ideas. In this regard, I will show whether these interpretations present a comprehensive interpretation of Ando, or suffer from the common shortcomings and problems playing 'phenomenological interpretation'.

3-2 Norberg-Schulz's interpretation of the Vitra Conference Center

In the last chapter of his book 'Architecture: Presence, Language, Place' (2000), Christian Norberg-Schulz presents a critical analysis of two buildings in the 'Vitra Complex', first the 'Vitra Museum' by Frank Gehry and second the 'Vitra Conference Center' by Tadao Ando. Here, I want to review this analysis to show whether he is successful in presenting an acceptable phenomenological interpretation of these buildings, or if he fails in this process and appears unable in applying his phenomenological opinions in analyzing these buildings.

He presents this analysis in the last chapter of the book entitled 'Interaction' and remarks that when *"I illustrate interaction with works by the third and fourth generation of modern architects, it is certainly not with the intention of evading what is happening currently. Sadly what dominates the world of building nowadays is gimmick and novelty. It also happens that many architects allow themselves to be swept away by self-expression instead of interpretations of place, and so confusion takes the place of interaction"* (Norberg-Schulz, 2000, p.229). With this statement Norberg-Schulz claims

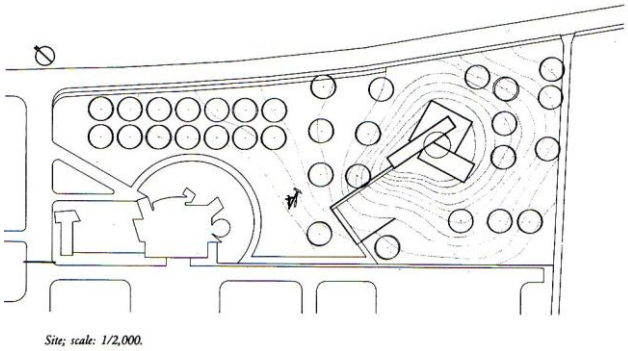
that in the third and fourth generation of the Modern movement, the most dominant features are gimmicks and novelty. In other words, most of the buildings are not essential, original, or authentic, but superficial, artificial, tricky, and fashion-based. Moreover, they are based on mere 'novelty' and innovation, without trying to establish strong relations with the traditions and that which 'already exists'. In this way, most of the new buildings fail in both establishing a true connection with the place and 'interpreting' its unique character, or its 'genius loci' to use his terminology. Thus, instead of creating an 'interaction' based on the original elements of architecture, the result is 'confusion'. He continues by saying that *"Fortunately there are also operators capable of developing the 'new tradition,' but their contribution disappears among the exhibition of symbolic figures of well being and sensational forms. In other words, the lack of quiet predominates and this probably depends on the lack of comprehension of the very nature of architecture"* (Ibid.). In brief, current architecture is incapable of capturing and manifesting the true nature of architecture, as has been characterized by Norberg-Schulz.

In this chapter, he gives some explanations and descriptions of famous and prominent works of the Modern movement based on what was elaborated in the preceding chapters of the book. Here, it is not intended to challenge all these observations; instead, I will focus on his last interpretation of the Vitra Complex, the furniture factory in Weil am Rhein, Germany, and will consider his analysis very accurately. The Vitra Complex comprises some buildings designed by different architects, such as Frank Gehry, Tadao Ando, Zaha Hadid, Alvaro Siza, Nicholas Grimshaw, and others, but the analyzed part is the north-eastern part in which the Museum by Gehry and the Conference Center by Ando are located near each other.

He begins his interpretation by stating that he would like to *'tour'* Vitra, and highlights the word 'tour' to show its importance. He never explains what his intention is by making a 'tour' or 'touring' the complex. Is this 'touring' a way by which he intends to comprehend all the dimensions and appearances of the existing buildings, instead of producing some general and special views and observations? Or it is just a 'touristic' and shallow wandering around the buildings so that his interpretation remains partial and non-comprehensive? The word 'tour' seems very important here, because by establishing a true 'tour' within the site and into the buildings, he may recover the inabilities and

incapability of his method of interpretation argued in 'Genius Loci, phenomenology from without' in part I. Now, let's continue to read his words to find out this matter.

To have a somewhat clear image, it seems to be helpful to explain more about this complex, its components, the site, and location of the buildings. This is the point that Norberg-Schulz does not consider and leaves the reader with a vague image of the complex, so that the placement and connection of the buildings and their interrelationship remains unclear and unexplained. On the other hand, this inattention is clearly in contrast with his established method, in which he first tries to start with a macro view and reads the surroundings of the site in order to understand the natural and man-made characters and atmosphere of the given place (See: Norberg-Schulz, 1980).



125. Vitra Museum (left) and Conference Center (right), site plan

Although my main aim is dealing with his interpretation of the 'Vitra Conference Center' by Tadao Ando, the vicinity of this building to the 'Vitra Museum' by Frank Gehry makes us see them as a whole together, and not consider them in isolation. This fact is also acknowledged by Tadao Ando, who built after Gehry and considered the character of the museum as the departure point.[1] This matter is confirmed by Norberg-Schulz as well, and he also considers the 'sensational museum' together with the 'interesting' building of the Conference Center. Now, I will review his interpretation of the 'Vitra Museum', instead of a critical interpretation of his analysis of the 'Conference Center'.

Norberg-Schulz argues that the exterior appearance of the museum is presented by a *"set of relatively well-defined volumes"* and their configuration express *"the different positions of 'resting', 'opening', 'curving', and 'rising'"* (Norberg-Schulz, 2000, p.347). Thus, this building possesses a clear configuration through its well-defined volumes. However, he declares that *"When they encounter each other nothing happens; here there are no configurations of divisions, there appear no transitions, and no colour enriches the entirely white configuration. The same is true of the earth-sky relation; in fact base*

[1] As will be mentioned later, Ando pays attention to the dynamic character of the museum and intends to create 'stillness' contrary to the 'movement' of the Museum.

and cornice are reduced to the minimum necessary. There are no windows and the entrance door is arranged without the slightest affirmation of interaction between interior and exterior" (Ibid.). All the above mentioned statements are actually based on Norberg-Schulz's understanding and perception of the architecture. The 'earth-sky relationship', 'the base and cornice', and the 'interaction of interior-exterior' are all themes that have been explained and elaborated numerously by him, and constitute the basic concerns of his phenomenological approach. According to him, the lack of exterior articulation thus leads to an unarticulated interior which consists of *"a conventional addition of rectangles, with the occasional slightly livelier roof in the places where light penetrates"* (Ibid.). Consequently, this character does not allow the building to present its structure, and the interior and exterior become abstract and devoid of substance.

In this way, Norberg-Schulz finds the building 'un-structured' and without articulation, because of the lack of 'regular organization' as the result of having no 'axes and centers'. He explains this 'restless indifference' using his own terminology: It never concretizes into 'something'. Thus, he states that in this building, we perceive a 'deconstructed' entity in which an original unity has gone to pieces.[2] Therefore, this building that is neither 'functional' nor 'conditioned by place' does not ask the essential question of 'what it wants to be'.

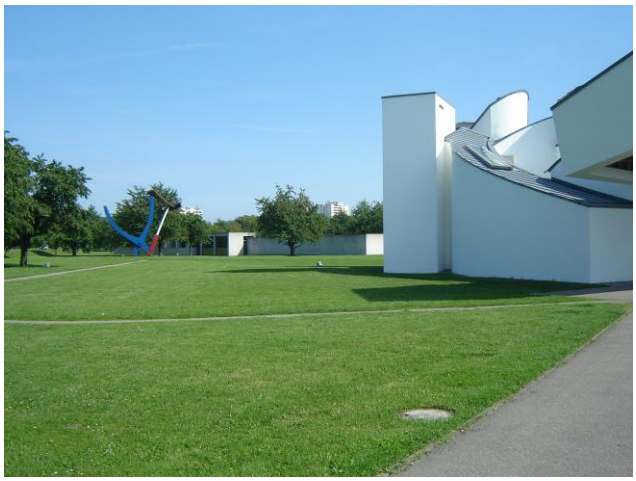
However, Norberg-Schulz finds a 'dynamic imprint' in that building which represents a break from the traditional form. This fact may originate from Gehry's intention in representing the dynamic character of the world. Norberg-Schulz challenges this capacity of the building. *"The general is never present as such, inasmuch as we do not know 'the thing per se.' In other words, the museum by Gehry is actually nothing, or better only the reflection of an idea, which unlike Plato's shadows, does not even tend toward an 'ideal' form. With its generality, it opposes the general, in a case in which the term is understood both as idea and as 'dynamis'"* (Ibid, p.349). In brief, this building appears so general that prevents denomination and identity, and represents a 'nihilistic position'.

Thus far, Norberg-Schulz deals with the museum by Gehry to show its incapability in representing the nature of architecture and building, as he understands and formulates it. After that, he commences to present his analysis of the 'Conference Center' by Ando. He

[2] The question is if Gehry has presented these characteristics intentionally and deliberately in the building, then Norberg-Schulz's evaluation appears invalid, because, in this way he has applies his own criteria in analyzing and criticizing the work, which are basically and fundamentally alien to the supposed doctrine of 'deconstructionist architecture'.

states that this building appears in a ‘completely different manner’ compared to the adjacent building by Gehry. He finds these differences in its ‘well defined and clear’ appearance, ‘static composition’ without any accidental element, ‘known’ architectural elements, such as directional walls, determined spaces, open walls, a lowered gathering atrium, and clear roofs, the whole structured on an elementary geometry based on the square, rectangle, and circle, all of them embedded with a personal taste recognizable in designs of Ando. On the surface, all the above mentioned characters seem to be very sympathetic and close to Norberg-Schulz’s understanding of a clear and acceptable structure and configuration elaborated in his texts and books. Therefore, at the first glance, this building seems to be able to represent the nature of architecture well.

However, Norberg-Schulz describes the first encounter with this building as ‘disappointing’. He remarks that the expression of liberty and movement inherent in the works of the Modern movement here has stiffened into a perfection devoid of any movement. Thus, this building falls into the trap of a remote formalism that depresses every inspiration and does not tell us about ‘what a conference centre should be’. In other words, the building is devoid of any ‘Stimmung’, to use his favorite term. On the other hand, this intensive formalism seems to go beyond Mies’ motto ‘less is more’, because “Mies’ ‘less’ was not a ‘nothing,’ but an ‘almost nothing’ as it exists in German (beinahe nichts). He argues that this ‘almost nothing’ in Ando’s work becomes ‘nothing’, ‘a boring’ entity referring to Venturi’s description ‘less is a bore’. As the result of this ‘nothingness’, he claims that this building is an ‘expression of modern-day nihilism’, and this nihilism is the common theme in both Museum and Conference Center. They are the ‘same’, though not ‘identical’, with the difference that *“Gehry hides the void, while Ando displays it”* (Ibid., p.350).



126. Vitra Museum and Conference Center, general view

In addition, Norberg-Schulz claims that both the Museum and Conference Center strongly present the ‘same sort of solution’ for all the places around the planet, and are

fundamentally the 'same' response to the economy, so that *"they have become representatives of a global consumer society"* (Ibid.). Thus, these buildings appear to Norberg-Schulz as a dying splendor of the stars of the media, devoid of any depth and importance. To adduce an example on the role of place, he refers to Bramante and Michelangelo who were invited to Rome as the stars of that era *"to solve tasks that were intrinsically bound up with the place"* (Ibid.). However, they became Roman architects even though their hometown was not Rome. He states that the same happened to Mies in Chicago and Utzon in Kuwait. In this way, he highlights the importance of place and being rooted in place, and these examples imply that Tadao Ando was not successful in presenting the 'place' and its particularity, and his work lacks any connection to the given site. To use his terminology, that work never represents the 'genius loci' of that site.

In brief, Norberg-Schulz's interpretation alludes to same themes and characteristics which are either present within the building, or absent within the work as the shortcomings of the building. Here, it would be helpful to review his statements word by word, and compare them to the ideas and thoughts of Tadao Ando, to evaluate their validity.

According to Norberg-Schulz, 'everything appears well-defined and clear' in this building. To be sure, a 'well-defined and clear' configuration is obviously the result of a clear articulation and geometry. He states that this configuration comprises 'known architectural elements', structured in accordance with the 'elementary geometry' of the square, the rectangle and the circle. Moreover, he remarks that this configuration gives a 'static' character contrary to the 'restless' composition of the Museum. Norberg-Schulz continues saying that the basic geometrical components are organized in a manner that leads to 'a spatial tension'. As I have elaborated on the 'sub-narratives' of Ando's architecture, all of these characters are the themes considered and acknowledged by Ando. To adduce some examples, Ando believes that 'pure geometry' plays an important role in the crystallization of architecture, and by 'pure geometry' he refers to Platonic volumes[3] (Ando, 1990c, p.456). In addition, the importance of elementary forms such as the circle and square is explained by Ando in the process of designing the 'Naoshima Museum' by touring the island to find the proper form of the building proposed by the

[3] For detailed information, refer to the theme 'Geometry, abstraction and representation' in 'Ando's narrative and sun-narratives'.

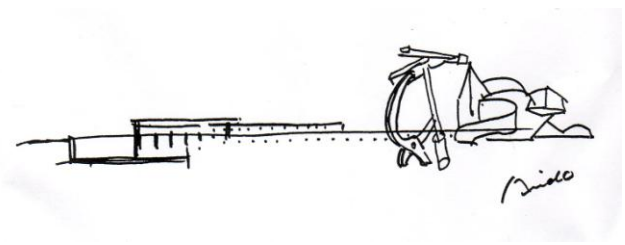
site. He draws the proposed geometry in a rectangular volume and a cylinder (Ando, 1993b, p.25). On the other hand, these characters are clearly acknowledged by Ando while explaining his concept and approach in designing this building. Writing on this work, Ando states that *"I created a composition of volumes and voids from pure geometrical forms such as squares and circles and enclosed within that composition spaces characterized alternately by tension and the relaxation of tension"* (Ando, 2002d, p.166). Thus, Ando uses the same words and explanations that Norberg-Schulz did.

In spite of these characters and particularities, Norberg-Schulz finds this building 'disappointing'. According to him, there is a remote formalism in this building that never answers the essential question of 'what a conference center should be'. He finds that this blind formalism transforms it into 'nothing', a 'boring' entity which is 'an expression of modern-day nihilism'. In this connection, he believes that this building is an example of that architecture which in the dominance of 'global consumer society' produces 'the same sort of solution' at the behest of economic power. Obviously, these statements are in a clear contrast with the ideas of Tadao Ando. Criticizing the 'standardization' and 'globalization', Ando argues that this common tendency endangers culture as the base of architecture and behind it is *"the idea that functionality equals economic rationality. The principle of simple economic rationality does away with the rich, cultural aspect of architecture"* (Ando, 1986a, p.450). Ando remarks that if the economic rationalism supersedes the cultural values, *"cities worldwide will be full of uniform buildings"* (Ando, 1990b, p.460). Thus, Ando resists the global consumer society and tries to concentrate on differences, rather than similarities.[4] Because of this matter, he is strongly interested in the 'place' and its 'request' and 'forces'. Ando's believes that architecture is the 'construction of place', that the 'site has a field of forces', that man should respond to the 'demands of the land', etc., all of which confirm Ando's attitude towards the place and its particularities.

On the other hand, Ando's explanation of the design process of 'Vitra Conference Center' indicates that he has considered the 'site' and its characteristics initially, so that Norberg-Schulz's claim about his inattention to the character of the place seems to be invalid. Ando explains that during the design process, the most important matter for him was finding the position of the building. *"The principal focus was the positioning of the*

[4] Ando's opinion on this matter has been discussed in detail in 'Universality and Individuality' in 'Ando's narrative and sub-narratives'.

building, and its path of approach, on the site- which is extremely flat" (Ando, 1993e, p.130). Therefore, considering the Museum building by Gehry, he *"carefully arranged the guesthouse at a slight angle"* (Ando, 1991d, p.220) to harmonize the building with the existing Museum and sculpture *"without disturbing the existed trees on the site"* (Ando, 1993e, p.130). Thus, he states that *"Gehry's building, with a design based on the free manipulation of form, and my simple restrained building confront each other across a space featuring a sculpture by Claes Oldenburg. My idea was to have two buildings with contrasting forms of expression enter into a stimulating dialogue.*" (Ando, 2002d, p.166) This statement obviously shows the high amount of attention Ando paid to the 'place' and its forces and particularities. Observing his study sketches and 'drawings' illustrates that Ando has intensely considered the 'site' and the existing adjacent buildings.

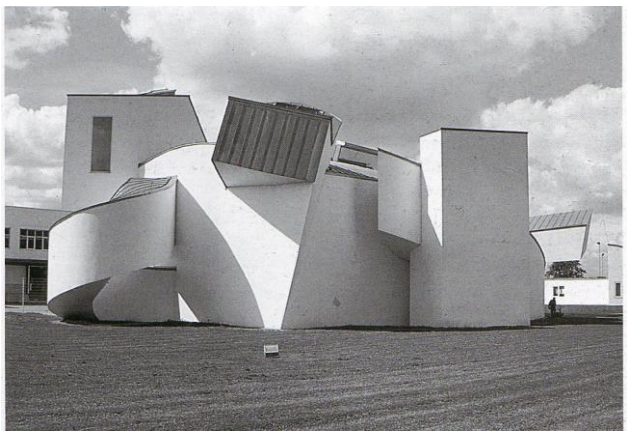


127. Vitra Conference Center, sketch by Ando

All the abovementioned quotations and references indicate that Norberg-Schulz has not read or thought on the ideas of Tadao Ando, and has not considered them in this interpretation. However, it can be said that the written statements of an architect is not as important as the built building. Architecture is what is built, and we should feel and perceive the notions and feelings in the building through the direct experience of it. In this case, the problem of Norberg-Schulz's analyses is that he does not try to illustrate his discussion by showing more detailed and clear interior and exterior pictures to support his ideas and arguments. In the text, there are only two exterior photos, one of the Museum and the other of the Conference Center, both silent and insufficient. The question is how should we as readers of the analysis convince ourselves and accept the proposed claims? How should we approve his interpretation of the building and accompany it?

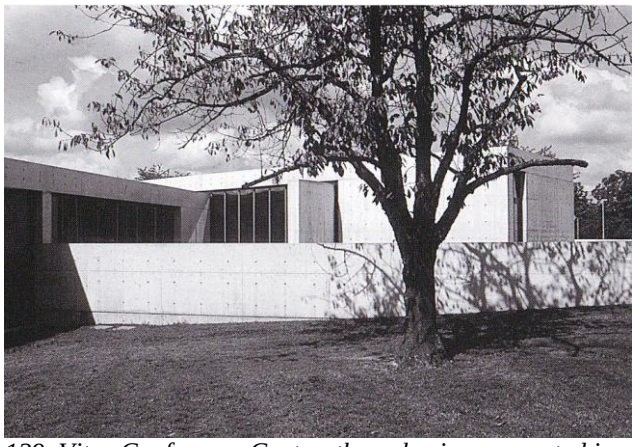
From another viewpoint, the strange matter is that Norberg-Schulz never talks about the special character, atmosphere, or 'Stimmung' of that place, and remains quiet in studying the 'genius loci' of that environment. Contrary to his interpretations which usually start with reading the 'natural and man-made' particularities of the site or city, here he does not explain the natural and man-made qualities at all. What are the special characters of that environment? What is the 'genius loci' of the site that Ando has not considered and

presented within the building, so that his work can bee seen as a ‘nothing’ devoid of any connotations of the place and a ‘scheme devoid of localization’? These questions remain unanswered.



128. Vitra Museum, the only view presented in the book

Moreover, claiming that this building is ‘nothing’ indicates that it alludes to ‘nothing’ and implies ‘nothing’. In other words, it neither gives an impression, nor satisfies the functional purposes, and is devoid of any reference and association. Obviously, this matter stands against his previous explanations in which he finds ‘known’ elements, elementary geometry, and clear articulation. For example, he talks about the ‘lowered gathering atrium’ as a considerable point. If this atrium possesses a ‘gathering’ character, as he puts it, then according to his emphasis on the ‘gathering’ character of a work of architecture (Norberg-Schulz, 1980), this building has a very fundamental and authentic particularity by which it gathers the surroundings and thus prevents it from being ‘nothing.’ In other words, if this building has only this ‘gathering atrium’ it will be enough to be ‘something’, or at least ‘almost nothing’, instead of ‘nothing’!



129. Vitra Conference Center, the only view presented in the book

On the other hand, this interpretation suffers from another flaw. Norberg-Schulz, in spite of his intention of ‘touring’ the site, remains still and motionless. Thus, the claimed ‘tour’ transforms to a ‘noncomprehensive’, ‘partial’, and ‘selective’ observation, without utilizing the potentialities of ‘touring’. Because of this, we do not find any ‘touring’ in this interpretation. He never approaches to the building to have a direct connection with it. He stands outside of the building and never enters the interior to investigate the presented claims and statements. The only illustration presented in the

text is a picture taken from outside of the building, which tells us nothing about what he argues about its shortcomings. He never considers the walls, the roofs, the apertures, the courtyard, etc. in a detailed and accurate way.

Thus, we can conclude that Norberg-Schulz's interpretation of the works of Tadao Ando suffers from some shortcomings that, as shown before, are rooted in the 'partial' and 'in-articulated' method of his 'phenomenology'.

3-3 Frampton and Tadao Ando's Critical Modernism

Kenneth Frampton has written on Ando and his architecture in different books and essays. He finds a kind of empathy in Ando so that he refers and alludes to his works and texts as evidence and support for his own ideas and conceptions. As Phillip Drew remarks, *"Ando's rise to prominence has been rapid. Many factors have been at work but one in particular helped considerably. Kenneth Frampton… became aware of Ando's architecture in the early 1980s, at about the same time that he was advancing his argument on 'critical regionalism'…. Frampton was searching for something that would mediate the impact of a universal civilization with elements indirectly derived from the peculiarities of each region"* (Drew, 1999).

On the other hand, the other reason that Frampton pays attention to Ando is his unique approach to architecture which possesses phenomenological attitudes. Frampton states that *"To the extent that Ando's architecture emphasizes the phenomenological dimension in built form it would seem to be quintessentially Japanese, although there are also many elements that are occidental in origin"* (Frampton, 2002f, p.149).

Here, I would like to review Frampton's opinion on Ando, point to the basic and important themes, and finally discuss his way of interpreting the works of Ando.

3-3-1 Critical Modernism of Tadao Ando

Frampton finds a kind of critical attitude in the works of Tadao Ando, so that he finds Ando's architecture as an acceptable example for his Critical Regionalism. He argues that Ando is critical the instrumentality of megapolitan development and resists being absorbed into the consumerism of modern society. In this connection, *"This resistance is predicated on emphasizing the boundary, thereby creating an introspective domain within which the homeowner may be granted sufficient private 'grounds' with which to*

withstand the alienating no-man's-land of the contemporary city"(Frampton, 1984, p.6). This boundary is well presented in the works of Ando, mostly in private houses, by creating a microcosm by which all the forgotten aspects of the life, natural or social, are participating within the realm of the house. To fulfill this purpose, according to Frampton, walls play a prominent role. These walls provide a 'human zone' within the building against the standardization of the surrounding society and also the monotony of commercial architecture.

However, as Frampton acknowledges, Ando's critical attitude towards Modernism is not rooted in a kind of 'homecoming' through a mere simulation of the traditional Japanese construction methods or architecture or a presentation of the nostalgic ethos of vernacular elements. He criticizes Modern architecture without denying its potentialities, as well as trying to give new appearances to the traditional values such as tranquillity, purity, and spirituality.

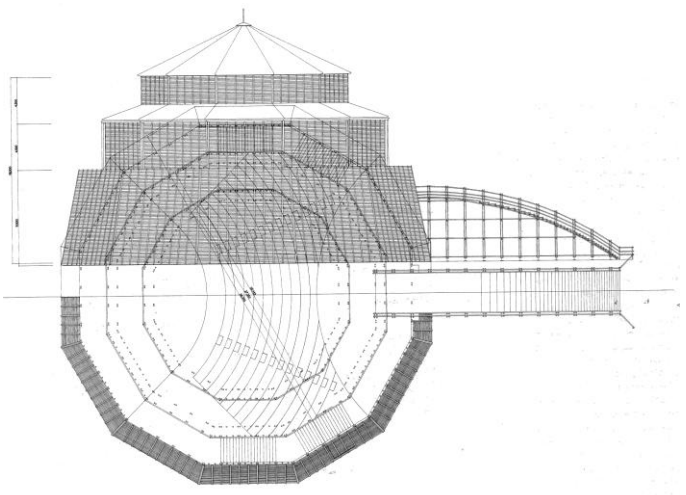
Frampton emphasizes the critical aspect of the works of Ando and states that *"It is possible to claim that Ando's work is critical on two interrelated counts. It criticizes universal modernity from within by establishing new goals and limits for modern architectural practice without at the same time denying its continuing validity as a vital cultural force. Yet it also evokes as a precedent for a more autochthonous critique, the enduring significance of the Sukiya tea-house style invented in the second half of the sixteenth century by Sen no Rikyu"* (Ibid., p.7).

3-3-2 Tectonics against scenographic

In 'Tadao Ando and the cult of Shintai' (1989), obviously influenced by the philosophy of Hannah Arendt and based on a critical approach towards capitalism and consumerism, Frampton states that *"Ando is a builder rather than an architect in the liberal bourgeois sense"* (Frampton, 1989b, p.7). Pointing to his autodidactic personality, his interest in spending time in a traditional carpenter's shop, and his early career as a professional boxer, Frampton notes Ando's independence mentioning that *"he is, to adapt the boxing metaphor, always on his feet, and in almost fifteen years of practice [in the time of writing the text, 1989], his architecture has been brought forth as the product of an unflagging energy and intensity of spirit"* (Ibid.).

On the other hand, Frampton finds a sense of tectonic approach in his works, *"a tectonic transformation of our being through space and time"* (Frampton, 1991a, p.21) which is *"antithetical to plaster or to scenographic revetment of any kind"* (Ibid.). Using Frampton's understanding of tectonics, we can argue that the works of Ando are mostly based on a construction in which we directly encounter their materiality, texture, and appearance. They are what they appear, without any plaster and covering. In this way, Ando presents the thingness of the materials, whether it is concrete, glass, wood, etc. This thingness helps the architectural elements to be real, concrete, and appear as material entities. The wall shows its wallness through its material and texture, its purity and materiality, and its interaction with the natural elements such as light, wind and water. Thus, he denies any scenographic attitudes towards architecture, and this is also perceivable from his resistance against the postmodern movement and its superficial attention to the basic architectural elements such as the wall, column, ceiling, etc. As Frampton puts it, *"in the tradition of Ludwig Mies van der Rohe, Ando tries to take the intrinsic character of any given material and enhance its expressive potential to the highest possible level, to bring to it an essential, indisputable density or radiance"* (Frampton, 1991a, p.20).

Next, Frampton explains some projects and works of Ando in detail, as evidence for his opinion on Ando. For instance, he alludes to the Karaza Theatre (1985-87) and describes the role of the body in the experiencing of architectural space, as Ando refers to it as 'shintai'. Frampton expresses that to include 'shintai' in this project, Ando designed it in such a way that *"both audience and actor would be able to realize their own respective shintai in the same theatrical space; the former transforming itself through crossing an asymmetrical arched bridge, symbolizing the passage from the realms of reality to illusion, the latter coming into being through the resonant octagonal volume of the auditorium/stage"* (Frampton,



130. Karaza Theatre, plan and elevation

1989b, p.8). In this vein, he points to the 'Festival Shopping Center' as Ando's critical contextualism by which he respects and challenges the site; the cubic box repudiates its immediate downtown context, the concrete block material has a high thermal resistance and makes natural ventilation possible, and thus the building creates an introspective city in miniature for the public realm.

131. Festival Shopping Center, aerial view

3-3-3 Oriental-Occidental confrontation

'Tadao Ando, The Museum of Modern Art' (1991) is basically a survey by Frampton to find some themes and concepts in the works of Ando, which are rooted in the simultaneity of oriental/occidental features, imbued with phenomenological concerns. Frampton focuses on the 'light' and its various kinds of presence in Ando's works, in their 'courtyards' which are the 'within' in which changes of light and climate is perceivable, or their employment of the natural site. Thus, the presence of light and darkness in 'Koshino House' and the confrontation and dialogue between occidental/oriental ways of illuminating and sitting postures, the juxtaposition of the glass-block fenestration with traditional 'shoji' in the 'Ishihara Residence', the combination of the oriental narrow alley 'roji' with an occidental plaza in the 'Rokko Complex' and its 'discontinuity-continuity' character which *"is seen as an essential attribute of the elusive concept 'Ma', which not only signifies place but also the idea of the consummation of space through the action of a body crossing from one point to another"* (Frampton, 1991a, p.14) are some examples that Frampton explains in detail.

3-3-4 Corporeal experience in Ando

Frampton concentrates on the corporeality of the works of Ando and states that his works present the corporeal in different ways. First, we can perceive it in the austere, massive form of the buildings, at once geometric and minimal. Second, the subject's passage through the architecture reveals a carefully orchestrated spatial itinerary, which is characterized as ritualistic and assumes a phenomenological character (Frampton, 2002e). As an example for the first way, Frampton alludes to the steeped Rokko housing and for the second one to the Azuma residence in which going to the different rooms is possible through traversing an open-air atrium.

In the 'Church of the Light', Frampton finds a clear corporeal awareness in experiencing the interior. He explains that entering into the simple box of the church, *"the space assumes a kinaesthetic character not only because of the constantly changing pattern and intensity of the light, depending on the time of day and season of the year, but also because of the sound of one's footfall on the timber floor, together with the combined fragrance of cement and wood emanating from the chamber and the platform"* (Ibid., p.312). In this connection, referring to some texts of Ando in which he has pointed out the importance of light and darkness and the significance of the body in the articulation of the world, Frampton highlights the importance of the sense of tactile against vision and concludes that *"For Ando, the main hope for our survival resides in our tactile awareness rather than in the distanciation effected by the power of sight, our ocular senses having long since been overwhelmed by mediatic abstraction"* (Ibid., p.317).

3-3-5 Light and water

In 'Ando at the Millennium', Frampton repeats the same method, that is investigating some special themes in different buildings. However, this text appears more phenomenological, because the themes convey essentially phenomenological attributes such as water, light, wood, glass, concrete, etc. In this regard, he studies the presence of wood, glass, and concrete in Ando's buildings, sometimes giving phenomenological explanations. In the title 'Earthwork versus Waterwork' he explains the way Ando puts earthwork against waterwork, and in the case of 'Chikatsu-Asuka' the tower *"serves to establish a symbolic relationship between the earth and the sky"* (Frampton, 2003, p.11). Frampton believes in the persistence of three interrelated themes in the works of Ando:

"The first of these is an ontological alteration between three materials, concrete, wood, and glass; the second is a parallel, metaphorical interaction between earth, sky, and water…. [Third] the opposition between private and public building, which in Ando's case largely takes the form of the house versus the museum" (Ibid., p.14).

3-3-6 Latitudinal phenomenology

In brief, as explained before about the latitudinal and longitudinal methods of analyzing a given building, it seems that the way Frampton deals with Ando's works remains latitudinal and not longitudinal, that is all the explanations of the buildings are selective and partial descriptions to illustrate the intended themes. These fragmental and collage-like descriptions lead us to a fragmentary interpretation of the work and prevent a comprehensive perception. For instance, in 'Ando at the Millennium', Frampton intends to find the way water and light are presented in the works of Ando, and in this respect he studies various aspects of them in different buildings; the treatment of water in buildings such as the 'Children Museum', the 'Church on the Water', the 'Museum of Literature', the 'Times shopping complex', and the 'Eater Temple', as well as the presence of light in the 'Kishino House', the 'Chapel on Mount Rokko', and the 'Church of the Light'. At the end, what we understand is the presence of a theme in different buildings through explaining its presence within them, a latitudinal description.

Ignoring the body and its movement in the process of perception is a major problem in Frampton's interpretation of Ando's buildings. This matter, which is the result of latitudinal interpretation of the works, neglects or underestimates the presence of the body and its movement during the 'reading' of the work. To allude an example, explaining the 'Church on the Water' and the approach to the main space, he merely gives a short description and leaves all the passage in some general words: *"To enter the church, the visitor climbs up within this ferro-vitreous prism to the level of the crosses, and after traversing this stair, completes the descent via a curved staircase into the half-cubic volume of the chapel itself"* (Frampton, 1991a, p.16). This matter is valid for most of the descriptions presented in his texts.

4. Phenomenal Phenomenology, towards an articulate phenomenological interpretation

4-1 General Structure of Interpretation

We found that phenomenology as a way of interpretation in both philosophy and architecture doesn't consists of a distinctive method of perceiving the world, but different ways of perception. However, there are common essential concerns which link them together, so that we can capture the essence of phenomenology in its fundamental attitudes and themes. We delineated this ground as 'phenomenological concerns'. On the other hand, a review of phenomenological literature in architecture showed that it suffers from some basic shortcomings concerning the interpretation of architectural works. Phenomenology in architecture is mostly an unarticulated, fragmental phenomenology. It concentrates on some selective views and perspectives to illustrate the intended ideas and opinions. In this way, instead of considering the body of a work of architecture as a whole, it disintegrates the work into pieces, neglects some parts and studies some special segments. Therefore, a work of architecture is reduced to a few selective fragments. Consequently, this way of interpretation remains as a static seeing, not a dynamic observation, and the lack of movement in reading a work leads to a disabled interpretation.

On the other hand, phenomenology in architecture is mostly an exterior phenomenology, based on interpreting a work of architecture from without and ignoring its interior. In this regard, it is vital to find out whether a building fits to its 'genius loci' or not. This 'phenomenology from without', as we called it, neglects interior spaces and gives a bird-eye-view interpretation of the buildings.

Hence, to draw a somehow comprehensive phenomenological interpretation, it is necessary to keep the fundamental 'phenomenological concerns' in mind during the phenomenological investigation and to try to modify the abovementioned shortcomings. By 'comprehensive' I do not mean 'perfect'. It is safe to say that there is not 'a' perfect way of interpretation; all of them present some perspectives, but close some others at the same time. The phenomenological interpretation is not an exception. By 'comprehensive'

I mean drawing a new framework in regard to 'phenomenological interpretation' which is essentially based on its fundamental concerns, but tries to improve its problems and shortcomings as much as possible. Moreover, to be 'comprehensive' means dealing with both macro and micro levels at the same time. It is invalid to study a work holistically without paying attention to the details. The true phenomenological image is 'comprehensive' only if it presents a 'comprehensive understanding' or 'comprehensive perception' of a work of architecture, considering all the matters and dimensions as much as possible.

In this regard, the following framework is proposed:

The reader/interpreter is considered a traveler of the phenomenological journey. The traveler – the interpreter – approaches the building from its periphery according to the general circulation of the building while keeping all the 'phenomenological concerns' in mind. Thus, the study begins from macro level, from reading environment and its characteristics and specialties. By means of approaching the building from the periphery into the interior, the traveler experiences the environment phenomenologically from continuous positions and views, that is, in movement. The traveler approaches the site, moves towards the building, experiences the exterior, enters into the interior, perceives the interior step by step according to the general circulation, and considers all the phenomena in detail and with great attention, trying not to leave anything unread or unnoticed. In this careful and cautious reading which considers all the aspects and dimensions of the work, the traveler perceives numerous feelings and draws his own 'image'[1] step by step. As a result of gradual perception, there is a continuous interaction between phenomenological concerns of the mind and vivid perceptions of the building. This continuous interaction draws multiple 'sub-images' and leads to the overall 'image' in the mind of the travelers which is originally and fundamentally phenomenological.

In addition, to show the validity of the explanations some alternative views are added as 'alternative studies'. In this regard, the given situation is changed partly to allow us to investigate implications of the existing state of affairs. For example, the position of a pillar in a certain location indicates a distinct way of relation and connection to its

[1] By 'image', I do not mean a vision-based, one-dimensional picture, but a multi-dimensional 'world' which is made and perceived by the 'body' in its phenomenological meaning.

surroundings, so that any change in its appearance, including its location, length, width, etc. denotes a 'different' situation. These alternative studies reveal how a phenomenon appears differently when it establishes a different position in its situation, and how the changes in position and location change the space and lead to a different feeling and perception. In other words, these studies show how perception is fundamentally 'situational'.

I would like to call this method of interpretation 'phenomenal phenomenology'. With the 'phenomenal' I want to concentrate on the 'phenomenon' as it is revealed by language, as 'what shows itself in itself', as 'self-showing', 'self-manifestation'. Thus, the attribute 'phenomenal' intends to capture the things as 'true phenomena', as they appear in a work of architecture in their 'essential thingness', in their 'phenomenon-ness'. In this way, 'phenomenal phenomenology' is primarily letting the things – in their true meaning – manifest themselves as 'phenomena'. This 'letting' is fulfilled by a 'conscious traveler', a man who has deep phenomenological understanding and phenomenological concerns. Through 'phenomenal phenomenology', a work of architecture is perceived in a 'phenomenal manner', the manner that points to the essence of the phenomenon.

On the other hand, 'phenomenal phenomenology' refines the abovementioned shortcomings. It is articulated and more comprehensive, because instead of concentrating on some selective views, it interprets the work as a 'whole' and experiences all the dimensions and aspects by moving through the spaces. The work of architecture, is thus understood in a dynamic way. Moreover, it reads exterior and interior simultaneously. It starts from the periphery and reads the work from the macro to the micro level. Not only the whole, but also the details are read and perceived. 'Phenomenal phenomenology' does not stand outside the door, but knocks on the door and goes inside to experience the interior in detail. It is both 'phenomenology from within and without'. At the end, the body is a vivid body, a 'body in movement', a multi-sensory body. It moves through the spaces and allows a lived experience and existential perception.

Thus, 'phenomenal phenomenology' is based on and possesses following characteristics:

- Perception is based on minimal scientific and conceptual presuppositions. The traveler opens himself to the environment, clears his mind from presuppositions

as much as possible, and lets the things be manifested. The traveler admits and listens.

- Thus, the things and the spaces appear as ‘phenomena’, in their ‘phenomenal situation’. They are manifested in their being-in-the-world. They are perceived as a ‘self-manifestation’, a ‘self-showing’. They ‘show themselves from themselves’.
- The traveler, in this way, perceives the things, not the ‘objects’. All the entities leave their ‘object-ness’ and become a ‘thing’, a ‘thing’ located in a ‘situation’, in its connections and relationships with its environment, a ‘situational thing’. This situation is essentially ‘phenomenal’, because it perceives the things on a ‘horizon’.
- The reading of the work occurs from outside to inside. In this way, the relation of the work to its surroundings and its ‘genius loci’ is taken into account.
- The general course of movement is according to the general circulation introduced by the work. It is vital to pay attention to all the parts, aspects, dimensions, and faces of the work, not only to some selected ones.
- Perception is not static, but dynamic. It is based on the ‘body in movement’. This kind of perception is close to the essence of perception which is fundamentally dynamic. Perception is fulfilled by the traveler, who moves through the spaces and experiences them existentially and lived.
- In this regard, the traveler is not a mere spirit or flesh. He is not an isolated subject, far from the object. The traveler is the union of subject and object; he is a unified ‘Leib’ and is open to the phenomena. The traveler is a living-body.
- In being open to the phenomena and letting them be manifested, the traveler experiences his ‘spatiality’. By means of continuous de-distancing and directionality, the traveler experiences the world spatially.
- The spatiality of the traveler –which is rooted in his movement and existential body- leads to an existential experience. The traveler perceives the things in their phenomenal situation by means of his existential corporeal directionality: here/there, over/below, left/right, etc.

- This lived and existential experience is a verbal experience, because it is rooted in the moving body. Thus, objects are perceived as ‘things’, as ‘true phenomena’.
- On the other hand, the experience is a multi-sensory experience because the body is fundamentally multi-sensory. The body listens, touches, smells, tastes, and sees in the process of perception.
- Details are as important as the whole. Traveling through the spaces actually means reading the work in detail, step by step.
- This detailed reading not only concentrates on natural elements, but architectural elements. All the natural elements are perceived ‘phenomenally’, and all the architectural elements are considered fundamentally.

4-2 Phenomenological interpretation of the Langen Foundation Museum[1]

The periphery of what is known as the 'Raketenstation' is a flat plain. This plain lacks any prominent relief or topography and is mostly covered by agricultural fields. In other words, the general topography does not convey any force or orientation (1). This is true in the case of the overall slope of the site, which is very smooth without any peak or ridge. Thus, the general extension of the site is monotonous and homogenous (2). The only prominent natural element is the Erft River crossing over the eastern side of the site, through its farness makes it unimportant and ineffective. Vegetation of the plain is either the result of farming with some meadows, or consists of small isolated woods. The last kind of vegetation is more visible in the walk path to the Langen Foundation (3). Thus, the environment of the 'Raketenstation' is without special identity and character, and the texture and color of the region is dominated by the monotonous vegetation of the typical Rhine agriculture.

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But the Raketenstation (Langen Foundation) has particular characteristics. In this domain, there are two earthworks which used to function as fortifications for the missiles and military weapons. This relief, which is actually man-made and artificial, gives a particular character to the site. According to the aerial maps taken before the erection of the Museum, only the southern earthwork

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[1] In this section, ( ) refers to the number of pictures and [ ] to the position of the traveler shown on the map.

existed and the northern one was built later. This earthwork, as the result of its east-west extension, divides the site into two somehow separate regions (4, 5).

In the south part of the site, buildings are surrounded by groves and woods. This fact strengthens the special character of the site and gives it a prominent characteristic. The view, except the eastern one, which is open to the surroundings, is limited to the meadows and woods. Thus, the sky appears limited and never catches the skyline. Moreover, the extension of the earthworks makes the general view narrow.

This region, because of its unique topography and vegetation appears as a different and distinguished realm within the given environment. These characteristics give the site a force and character that transform it into a forceful region. For instance, the earthwork extended from east to west is an element that gives orientation to the given site and polarizes it.

The abovementioned particularities grant a sense of difference while walking towards it from the outside and give a sense of interiority while walking inside it. This domain looks like a microcosm within the monotonous landscape of the surrounding. From another point of view, we can say that the site in question has its special ‘atmosphere’ or ‘world’ distinguishable form the surroundings.

This site has also a distinctive man-made character. It was, as mentioned above, originally a site for military purposes (6, 7). After changing it into a

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cultural complex, the existing facilities were either destroyed or goven a new function. New facilities and buildings needed to be designed and built. Most of these buildings located to the south of the museum were designed by Erwin Heerich, an artist and sculptor, and have an obviously sculptural configuration. The general character of these buildings is a 50 cm thick wall with its old brick facing, the floors of natural stone (marble or basalt slabs), and a modern composition based on the principles of modern architecture. Pure and massive volumes give a sense of simplicity and glory, however their brick facing characterizes them more as rural and intimate. In most of these buildings, the surfaces are flat and the openings are small and subtle (8, 9, 10). Simple and uniform elevations of the buildings, which are without any motif in lower and upper levels give them a uniform character. They stand, rise and tower in a similar way towards the sky. Their openness to the sky is gathered in a single skyline. On the other hand, the massive volumes of the buildings and their few small openings grant them a weightiness while they are either surrounded by trees or are located on plain ground.

This man-made environment is mostly expanded in the southern part of the site. Although the extension of the southern earthwork has obstructed the view and access to these buildings, their upper parts can be seen from inside.

The expansion and location of the buildings within the site is so that in a general glance, we cannot find any articulation and overall layout for it. In other

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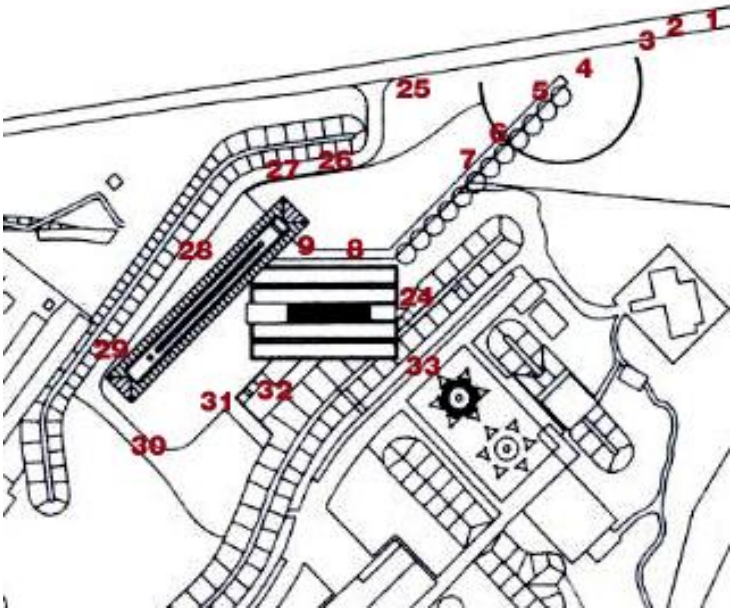
words, the site lacks any general layout and the buildings are settled around the paths.

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Walking through the pedestrian paths towards the site [1], we encounter some buildings whose general character has been mentioned before. In the first confrontation with the site, we see the woods, upper parts of some buildings, a demarcated region, etc., which all imply that we are approaching a different realm distinguished from its surroundings through its natural and man-made characteristics. The visual extension of the right side, in which we can see the flat plain and the panorama of the adjacent city (11, 12) strengthens the sense of interiority of the place towards which we are approaching. It seems a through we are getting close to a forceful place through an environment which lacks any particular characteristics. This fact implies an interiority against the uniform exteriority of the surroundings.


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Walking towards the site, the outer side of a semi-circular wall appears [2] (13). Here, we still feel outside, because in the right hand side, we find the vast perspective of the plain (14), and in the left hand side, the wooden vegetation beside the subtle presence of the adjacent buildings (15). In this position [3], walking towards the wall and observing its circularity, we find ourselves within a threshold. Although the exterior side of the wall rejects the look, observing the end of the wall and feeling its circularity grants a sense of interiority (16). This concrete wall is a pure wall with a very clear silhouette, so that the meeting point of the wall and the building is just a line. It stands directly on the earth, in a simple detail, and its texture is similar all over the wall (17, 18).

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The closer we get to the wall, the more we comprehend that it encompasses us as a threshold. Through this threshold, which invites us inwards and has a receptive form, we see a path bordered by a row of cherry trees (19). This path is cut by the crossing street and this implies that the beginning of a road which guides us into the interior is here. This path provokes curiosity. The path and the way it is crossed by the wall grant directionality to the threshold. In other words, here in this location, the flat and neutral environment of the plain is transformed into a forceful threshold. This fact reduces the generality of the space and enhances its intimacy. We are in a threshold, in the threshold of a place that is capable of deserving different characters and specialties. Moreover, this threshold is a boundary, because a boundary is not a place in which

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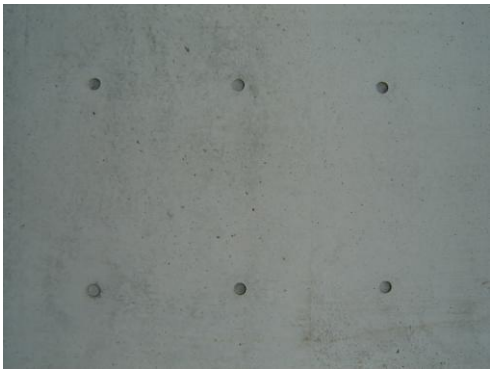

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the work stops, but a location from which it expands and extends.

Some steps further (20), we are exactly within the threshold [4]. The confluence of the forces, i.e. the path, row of trees, and semi-circular wall, drives us to a reaction. We have departed from the flatness of the plain into the interiority of the threshold made by the circular wall. The extension of the path pierces the wall and passes through it. Thus, the opening and the extension of the path invite us into the interior. Because of the grass on the ground cherry trees have a strong presence and emphasize the path. What is seen through the opening is a somehow ambiguous image: a bit of water, a wall, and nothing else. We are truly within the threshold, because this location is a place which isolates us from the outside and that does not reveal the inside at the same time. Here is a place in-between, in which a linear element (semi-circular wall), a surface element (the path), and a point element (trees) affect each other and the opening points to the interior.

Some steps ahead, we find ourselves on the road [5] (21). We are at the beginning of a road, and we can see the extension of the path which crosses through the curve wall up to a far off concrete wall. Cherry trees accompany the path and guide us. What is seen through the opening is the extension of the path, trees, and a bit of water on the right hand side. We are aware of an interiority which is similar to the threshold in character and material. However, this view is not a complete and comprehensive one; we should continue to capture the totality. The assemblage of the natural and architectural elements

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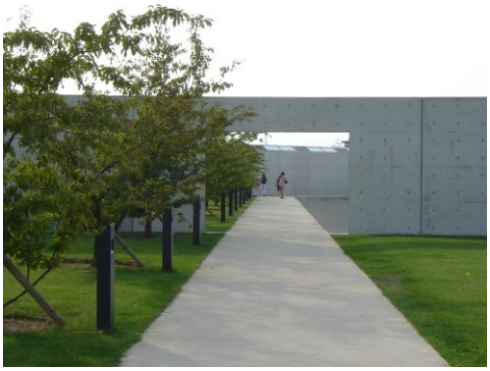
creates a tension and attraction that involves us. The floor of the path is made of concrete, and conveys a special sense and emotion.

On the other hand, this directional threshold, which is itself the result of the opening, amplifies the sense of closure, so that we neglect the flatness of the rear environment and our senses and body shift to the inside. The uniform concrete of the wall with its dotted pattern and texture strengthen the materiality of the wall, although other elements – opening, trees, sky, and grass – weaken its heaviness.



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On the path, as long as we walk through it, we abandon the threshold and enter into the interior (22, 23). The more our view of the interior is expanded, the more we feel the presence of the water and trees. We find that the path hits a heavy wall and turns right, and this implies that the main destination should be located on the right hand side of the path.

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The opening of the wall acts as a subtle frame which gathers water, trees, buildings, and the sky. This opening frames fundamental environmental elements. Framing is a kind of emphasis, and this frame-like opening hints at the ‘things’ themselves. It allows them to be shown, to be conceived.

We stand under the opening [6]. Here we have a broader perspective of the interior (24). The path leads to a glass volume which seems to be the end of the path. We realize that the former piece of water is actually a pool which surrounds the glass building and reflects it. The reflection of the glass volume increases its lightness. The sky, as an embracing umbrella, expands over the building.

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We are still between threshold and interior, but more aware of inside than the outside. What once appeared as an opaque image is now clear and implicit. The crossing point of the concrete volume and glass envelope seems to be the entrance. Behind the glass volume we find the earthwork.

We enter to the interior [7]. In the left hand side, wooden vegetation obstructs the view and shifts the attention towards the right (25). Now, the extension of the path, its turn to the right, and its interconnection with the glass volume are obvious and clear. We are inside, but a mediatory inside, because the glass volume points to another interiority. From here, we have an overall view of the building (26). Inside the glass envelope there is a solid concrete volume. It seems that the glass volume covers the concrete one. The core is very solid, except for some openings and cuttings. Here, the semi-circular wall disappears and the sky spans the complex. The extension of the earthwork surrounds the glass envelope and intensifies the interior realm. The pool is shallow. Thus, what is felt is the subtle and fragile presence of the water (27). This slight depth grants intimacy and tenderness. This water can be considered from various view points.

It lightens the building and its surroundings. The water, reflecting the massive and weighty concrete volume and glass envelope, and presenting a vibrant image on its surface, decreases the heaviness of the concrete. Thus, we feel a sense of slightness in the swinging surface of the water. Moreover, water is a powerful gathering phenomenon. Not only are the reflections of the man-made elements gathered in it,

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but the natural elements as well. The sky, the clouds, and the movement of the sun are laid on the surface of the water. At night, this pool calls the stars and moon. Wind is felt in the subtle waves and fluctuations of the water and also in the reflection of its playing with dancing clouds. The earth is seen through the water and is present in the reflection of the earthwork. Trees are mirrored in the water (28). Thus, the water, as a thing, is the true gathering material of the surrounding elements, from wall, volume, and post (man-made elements) to wind, sun, earth, and trees (natural elements). To put it in another way, water gathers and explains the environment in an authentic way.

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Moreover, when we look at the gathered surroundings in the undulating surface of the water - the reflection and image of the real, concrete things- and then back to the real things and sense them placed on the earth concretely, and then back to the reflected image on the water, this process highlights the concrete and physical existence of the built man-made environment and awakens us to the reality and tactility of it. The building, and the things are there, situated in their settled location, and are perceivable and touchable.

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In addition, water brings the environment into the access of the body. One can easily touch the softness of the water with one's hands and be awakened to the body. Moreover, the reflection of the natural and man-made elements brings them very close to the body. The overhead sky comes near to us. Clouds stand against the eyes and wind passes on the surface of the water. On the water, the volumes lose their

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heaviness and become lighter (29). And the huge congregation of the materials in the water is seen, touched, heard, and, in a word, perceived by the body.

Let's take a look at the backwards and rear perspective (30). We see the path which passes through the opening of the wall and the trees which point to the path and shift the focus towards the left hand side. The opening of the semi-circular wall grants a view to the threshold and beyond. However, the curve wall obscures just some part of the surrounding environment, because at the end we see the panorama of the adjacent plains (31). Outlook extends broadly and the far perspective of the city appears. This wide perspective is limited at the end of the wall and the end of the earthwork (32), because the massive earthwork restrains the view and drives it inwards. In other words, except for this part which possesses a broad perspective, the entire realm gives a sense of enclosure.

We go some steps ahead. The path hits the concrete volume and turns right (45°). Although this turn occurs as the result of the hard confrontation with the heavy and pure wall, the pool, its gathering, and the events alongside the path help it to be forgotten. This uniform wall, which has a similar standing, rising, and opening, emphasizes the right hand side (33). We are now between the pool and the concrete volume [8]. The pool still gathers the surroundings and the weighty concrete wall leads us to the entrance of the glass volume (34, 35).[1] Here, we

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[1] See alternative study 1.

learn more about the glass volume. Inside, there is a massive concrete volume with some cuttings. The extension of the outer concrete volume pierces into the inner concrete volume and creates an opening in it (36). The glass covering implies a hierarchy of transparency in both horizontal and vertical direction; horizontal transparency through the inner massive volume, glass envelope and water (with its reflections) (37) and vertical transparency through earth, water, glass, and sky. Here the extension of the earthwork obstructs the landscape and turns towards the interior. The realm of entrance is another threshold as such [9], a threshold which stands between interior (glass volume) and exterior. However, this threshold is simple. Here, the path turns once more to the right and leads exactly to the entrance of the glass envelope. The cut of the inner concrete volume is so that we can see the other side (38). On the other side, turning to the right, we can easily see all the happenings during the voyage. The semi-circular wall, path, trees, pool, far vista, and all images we have seen come together in an entire view (39). Though the threshold of the entrance seems simple, it grants a vast comprehension of the surroundings.

The entrance to the building is through a door which is located on the glass envelope. This door does not lead directly to the reception. To reach the reception we have to turn again. These continuous turn may reinforce the dynamism of the space and allow for the experience of various views and vistas. Moreover, indirect accesses to the interior can enhance movement and awaken us to our body.

►***Alternative study 1***

34. ***Existing view, projected volume***

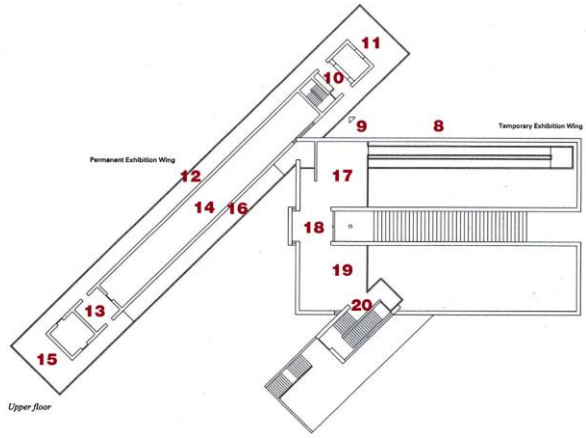
35. ***Alternative view, unprojected volume***

Existing view, projected volume

The glass envelope is projected into the pool, and is reflected on the water. As the result of this reflection, the glass envelope and its concrete core is lightened and its heaviness decreases.

Alternative view, unprojected volume

Although the entrance scene is broader, the glass envelope is perceived heavier. The water reflects just a small piece of the volume.



The reception room is in fact a cut from the inner volume [10] and its two openings face the entrance on one side, and face the extension of the earthwork on the other. The location of the reception is so that does not allow us to have any understanding and perception of interior spaces. We are inside without being awareness of the inside. The glass envelope which covers the inner massive volume creates a mediatory space between exterior (nature, landscape) and interior. This situation possesses unique characteristics within the lounge [11]. This space is surrounded in four directions (right, left, front, and top) by the glass covering (40), except the backside which is closed by the end of the concrete volume (41). The walls of concrete volume, like other concrete walls, are simple with uniform standing, rising, and opening, without any motifs and particular ornaments. The glass envelope has been inserted directly into the pool. This veranda-like place – whose origin and archetype is the Japanese engawa – possesses a particular character. We are inside while outside and we feel as though we were outside while we are inside. This unity of oppositions is obviously perceivable; because of the large surface

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of the glass envelope there is an immediate view of the outside (42), and the direct presence of the water and its lightness reduces the sense of interiority. Natural light passes through the glass and disperses on the floor and wall. All the surroundings are open to us: on the right hand side, the concrete volume, path, and the pool (43), opposite to us are the pool, semi-circular wall, and earthwork, and the left hand side is limited to the earthwork. Through this transparent location which is completely open to the outside, all the natural and man-made aspects are experienced in an integrated unity, and this is done by the pool which gathers not only sky, trees, wind, and sun, but also the path, curved wall, and earthwork within itself. Thus, nature is open to man and man to the nature as well. This openness is strengthened by the extension of the glass envelope over the ceiling (44) by which we further experience being under the sky. The congregation of the natural and man-made elements stimulates our body and all the senses, and through the immediate presence of the elements, we encounter the things themselves, neither reflections nor references.

The corridor leads to the interior of the concrete volume (permanent exhibition) and is open to nature from two sides: right and top [12]. Although it is open to the outside, the earthwork obstructs the outlook to the exterior (45). In other words, the glass wall decreases the length of the corridor, but the concrete wall and earthwork amplify it, and at the end the long corridor becomes a dynamic space without losing its tension and extension.

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The entrance area to the permanent exhibition, like the reception, is a cut from the inner concrete volume (46) and the entrance is an opening to one side of it. This enclosed space can be seen as a mediatory space between corridor (common space) and exhibition (private space) and its appearance implies that we are going to enter into a different realm. This different space is the permanent exhibition [14].

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The permanent exhibition, which is devoted to the Japanese paintings, is a dark and heavy space – the inner space of the concrete volume – and its pure walls prepare room for the paintings. This darkness gives it a completely distinct character, because the general character of the space has been based on openness to the nature and outside up to here. This place is an enclosed space which inspires a sense of concentration and enclosure. It has the character of mysterious places, like temples (47). Here, we feel being completely inside; nothing can be felt of the outside. Natural elements are strictly absent. The view is mostly limited to the pure walls and hardly moves beyond. The only second-hand presence of the natural elements is the omnipresent light piercing through the skylight. We have entered into a different realm which gives us the opportunity to experience different paintings of another world. The monotonous color of the walls, pure surfaces, and plain floor give a strong sense of introversion to the space. This characteristic also grants a sense of loneliness to the body which leads to a poetic confrontation with the pictures. Man feels that he is absolutely alone; there is nothing except the body and the picture within a free background. This

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confrontation is very precise and immediate, because natural elements are absent and architectural elements are neutral. The only event within this room is the interference of the extension of two volumes – temporary exhibition and permanent exhibition – as an opening (48). This opening does not bring outside to inside, but returns the body again to nature again. Through the opening, we can see the main entrance to the building. This opening frames the exterior perspective in which natural and man-made elements have been gathered in the pool (50). This opening, which is obviously in opposition to the uniform character of the room, is an event within the space and gives us the opportunity to pay attention to the opposition of Eastern art – static paintings – and western art – dynamic framed perspective. [1]

The western border of the glass envelope is quite similar to the lounge, but presents different sights. [15] The view is limited because of the extension of the earthwork, except on the western side which expands up to the adjacent woods (51). This veranda-like space is a resting-place before continuing along the way to the temporary exhibition. The upper parts of the adjacent similar buildings, which are different in composition and material, can be seen from here.

The approach to the temporary exhibition is through a ramp which descends to the lower level [16]. Two sides are glass and one side wall (52). The slope of the ramp takes us gradually into the earth. This slope is actually a threshold for a different realm, to the underground. We are now ready to enter.

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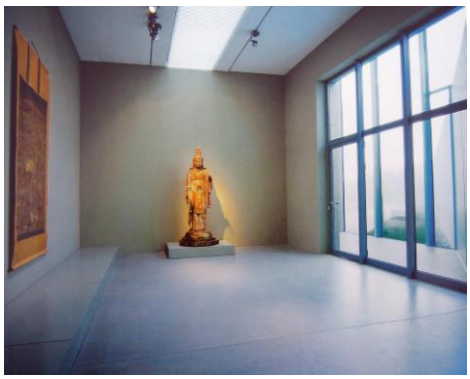
[1] See alternative study 2.

■

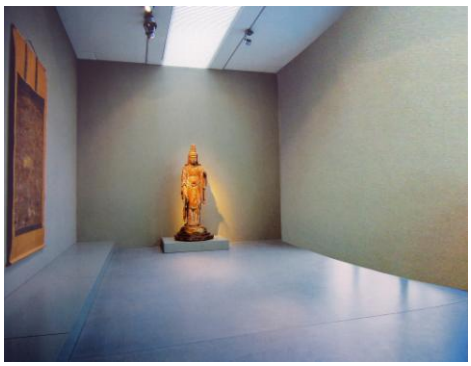
We enter into a space which at the first glance appears to be different [17]. This difference lies in the unclear, complex composition of the volumes and surfaces that look interconnected and inter-penetrated. We see the lower level through the voidness of the level we have stood on, and find that we are within a grand volume, a two-story one. There are some pictures hanging on the walls of this place. However, the configuration of the space presents it as a way, not as a static place (53). The eastern wall is a pure concrete wall to which a long ramp that seems to have started from the lower level leads. Although this ramp is directly in front of us and awakens us to another place in the lower level, the openness and the piercing light of the adjacent space invites us to turn right. Thus, this ramp appears to be a ramp for ascending, not for descending, the end of the voyage and experience, not its starting point.

What is seen is a solid volume with a skylight as the only illuminating source. The glass handrail enriches the voidness of the space. On the other hand, the openness of the western side of this place attracts attention: A window providing a view towards the outside calls the body. The influx of the light polarizes the space and gives it orientation. In this way, the strong composition of the elements and the glory of the light weaken the presence of the ramp and call on us to move. The next step is over there, not the lower level through the ramp.

►***Alternative study 2***



48. ***Existing view, with window***



49. ***Alternative view, without window***

Exising view, with window

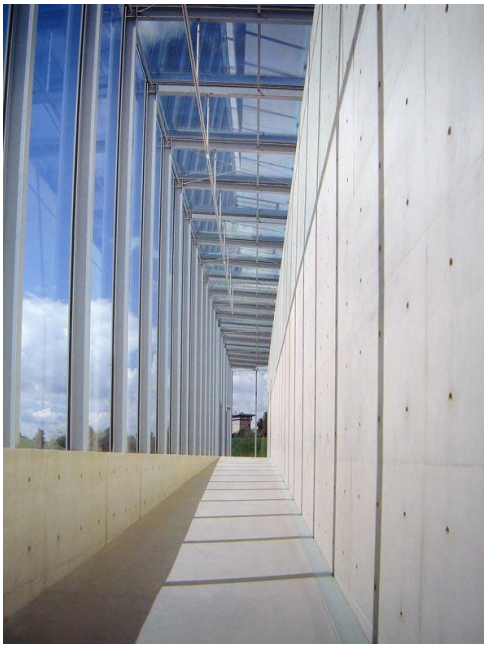
The opening gives tension to the monotone interior, and avoids excessive homogeneity. Light penetrates into the space and polarizes it.

Alternative view, without window

The interior is overwhelmed in an extensive homogeneity, without any special character.

51

The difference between the two museums becomes comprehensible. This part of the museum which is dedicated to the Western art is not a static, stable and motionless place, like the permanent gallery, but an active and dynamic space resulting from the presence of the light, voidness of the space, and the ramp which is the symbol of the motion. Although the walls are pure, white, and without any distinguished texture, one's vision moves and tumbles within the space. Voids, windows, and small walls prepare a broad variety of views. The attractive appearance of the next location makes us move ahead.



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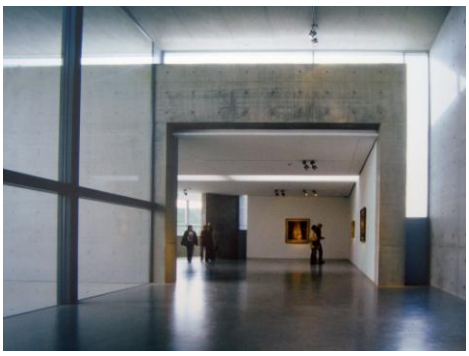
We are now in a completely different situation. [18] The small window of which we were aware because of the presence of the light becomes obvious (53). This window is the result of a mediatory higher volume which covers the gap between two adjacent volumes. This window, extended over the concrete wall and under the concrete ceiling, functions as a gate of light, and makes the concrete wall (gate of concrete) more distinguishable. One's vision penetrates through the gates up to the light and to the window that is seen at the end of the adjacent space. Therefore, the two gates move the body ahead, and introduce the next step of the journey (55).[1]



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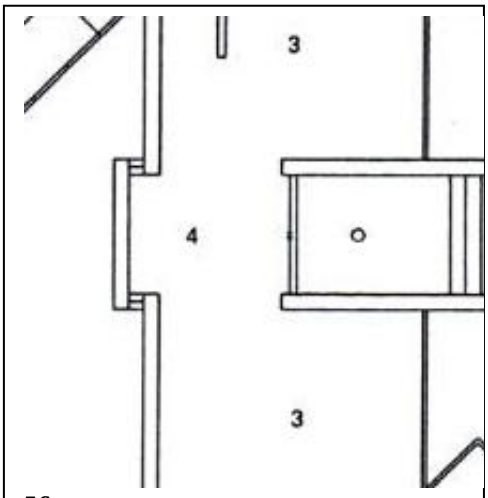
The northern part of this space is niche-like (56).This niche helps that space to be understood as an independent space with its own character and function, while at the same time emphasizing its opposite side. In fact, this space in-between – it is felt as a mediatory space, because it lacks any static



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[1] See alternative studies 3 and 4.

wall to be used as a gallery - has an exciting character which originates from the large window on the left hand side. Moreover, the amount of the light that penetrates into the space through the window attracts the whole body and throws the eye and senses outside. Thus, the body turns towards the window (57).

A huge window, with a cross frame in the middle, is directly connected to the wall. Out of the window, at the center, there is a thick pillar that carries the ceiling, and two similar concrete volumes. A field of stairs, its extension implies its origin in the lower level, reaches to the ground level. One's vision descends the stairs, but comes back, because it is not aware of the end, then ascends the stairs, stands between the two solid concrete volumes, and wanders to the nature. The end of the stairs is cut by the line of grass-like greenery, and finally we can see some leaves and then the sky. The grass-like surface, similar to the earthwork that we have experienced before, obstructs the vision and keeps it inside. Therefore, the view of the observer does not go beyond the realm of the interior. On the other hand, the extension of the ceiling which is supported by the pillar does not let the sight to go up and returns it back to the earth. In other words, the perspective is limited and framed.

The window and the stairway in-between are all strongly directional and forceful, so that they provoke the whole body. However, the lack of accessibility to the outside withdraws the experience of this place. The framing of the window and its direct connection to the wall makes it more

►***Alternative study 3***

53. ***Existing view with the small window***

54. ***Alternative view without the small window***

Existing view with small window

The light penetrating through the small window is an attractive and evocative element which gives orientation to the space. The openness of the space calls the body and attracts the feelings, but the window amplifies it.

Alternative view without the small window

The space is monotonous, without any attractive element or event within it. Its openness grants a weak orientation to space, but hardly provokes the body.

transparent. This kind of framing and connection decreases the distance between inside and outside. From another viewpoint, the pillar at the center and the cross frame of the window repress the view, dislocate the one-dimensional perspective, and lead the vision to the adjacent walls and then back in. Therefore, in spite of the large surface of the

57

►***Alternative study 4***

Existing view with small window

The gate of light weakens the presence of the concrete gate beneath it. The solidity of the ceiling and the concrete walls are lightened. Intensive light makes the space more dynamic, grants tension to it, and functions as a sign for the next step of the journey.

The niche of the northern side of the space makes the small window more perceivable, and emphasizes the opposite huge window. It helps this space to appear as an independent space.

On the other hand, the direct connection of the huge window to the wall reduces the distance between interior and exterior. Moreover, the small window weakens the presence of the huge window from this perspective.

Alternative view with small window and frames in borders

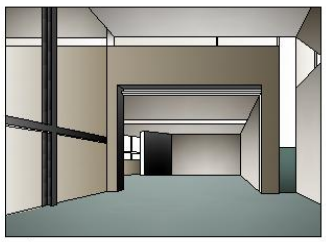
In this case, the continuity of the exterior and interior is reduced.

Alternative view without the gate of light

In absence of the small window, the gate of concrete becomes prominent. The ceiling and the walls are felt heavily in the space. The space loses its tension and extension, becomes more static. Thus, the presence of the huge window is more comprehensible.

Alternative view without the gate of light, without the niche

This space-in-between loses its independent character, and functions as a mere mediatory corridor between the two main galleries. The lack of the small window eliminates dignity of the light, leads to a monotonous atmosphere surrounded by concrete walls and surfaces, and the lack of the niche makes the space narrow and close.



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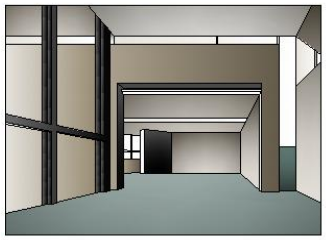
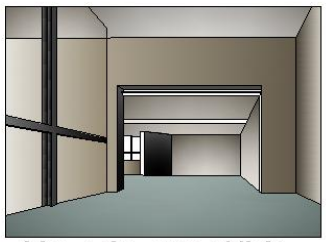
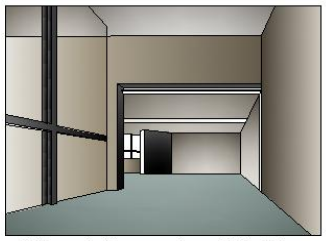


with frames in border



without the gate of light, but niche



without the gate of light, without niche

window, its framing and the location of the pillar enrich the sense of the interiority and do not let the body go completely out. This indicates that we are not at the end of our journey.

This window represents the opposites powerfully. It is transparent while opaque because of its framing; it carries the body outwards while concentrating into the inside; it is pure, but amplifies the richness and complexity of the inside. Moreover, this image stands between the earth and sky, because the vision

►***Alternative study 5: Ceiling***

Existing view

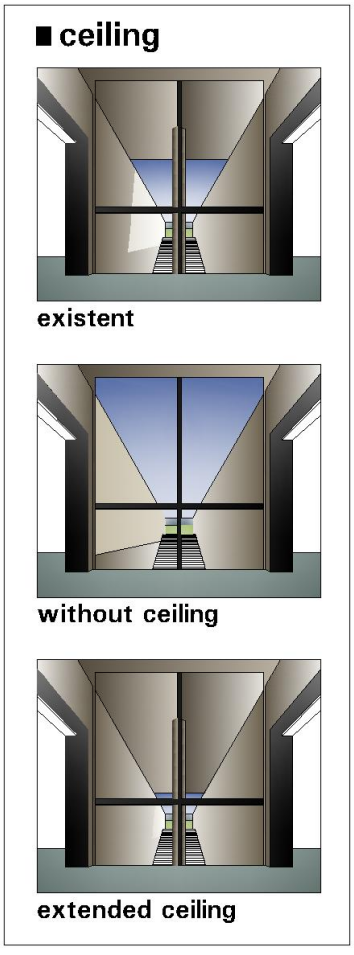
Half-projected ceiling grants some special characteristics to the stairway-in-between. Our view ascends the stairs, goes up to the ground level, passes by the earthwork and the sky, but is finally returned by the concrete ceiling. The sky is seen through a district frame enclosed by the hard borders of the surfaces. The sky is more present in its limited frame. Thus, the body goes outside, to the surroundings, but returns inside. The body is inside, although it travels outside. It feels more inside.

Without ceiling

The vision ascends the stairs, passes the earthwork, and flows into the sky. The sky is dominant and prominent. The vision is never returned, but goes into the sky. Although the sky is framed, the boundaries of the frame are so wide that the frame loses its framing power. The body goes outside, and remains there. The body feels outside, though the flesh is inside.

Extended ceiling

The vision ascends the stairs, passes the earthwork, but never goes to the sky: The heavy ceiling returns it strongly. The sky is so weak that it hardly is felt. What is perceived is the heavy field of stairs, the heavy shadow, and the solid ceiling. The body is inside, and feels slightly outside.



rises from the earth, ascends the stairs, goes to the ground level, goes up through the greenery, and contacts the sky, but the ceiling returns back through the greenery to the ground level and sends it to the earth through the stairway. Thus, this window is a medium which points to the mediatory realm of the place we have stood in.

This location in between awakens us to the adjacent volumes, because their general configuration and layout is clear from here. Moreover, the concrete texture of this space is different from the white material of the galleries and gives it a different character; here is not like the other interior spaces, though it is located inside, but has the material of the

►***Alternative study 6: Pillar***

Existing view

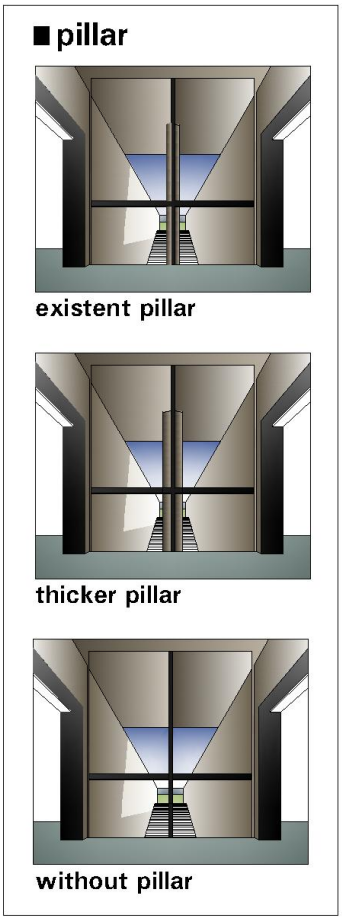
The pillar at the center does not allow the view to go completely out, represses it, and weakens the one-dimensional perspective and returns the body inside. However, the sight is able to pass across its curving surface and perceive the surroundings.

Thicker pillar

A thicker pillar does not allow the vision to feel the surroundings well. Thus, the perspective becomes more inside-oriented. The body is strongly inside.

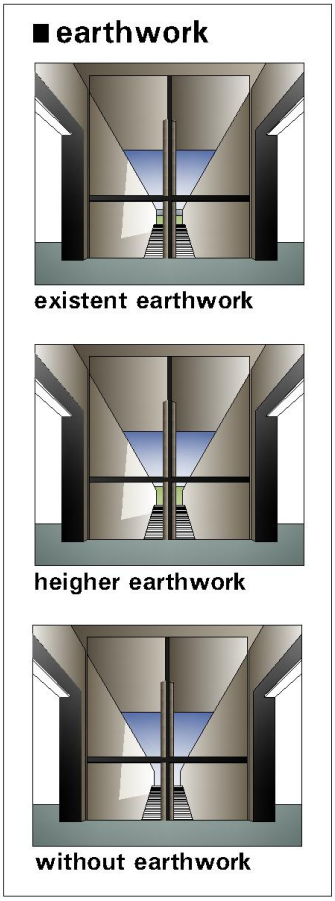
Without pillar

The vision goes freely outside and perceives the surroundings well. The body feels free to go outside. It is as much inside as outside.



►***Alternative study 7: Earthwork***

The existing earthwork at the ground level does not allow the sight to go beyond the territory of the work. It obstructs the horizon, and changes it. The higher it is, the more the horizon is limited and the interiority of the site is felt. The lack of the earthwork lets the sight penetrate into the horizon and loses the interiority and territoriality of the work.



exterior, though it is not exterior because it is inside.[1]

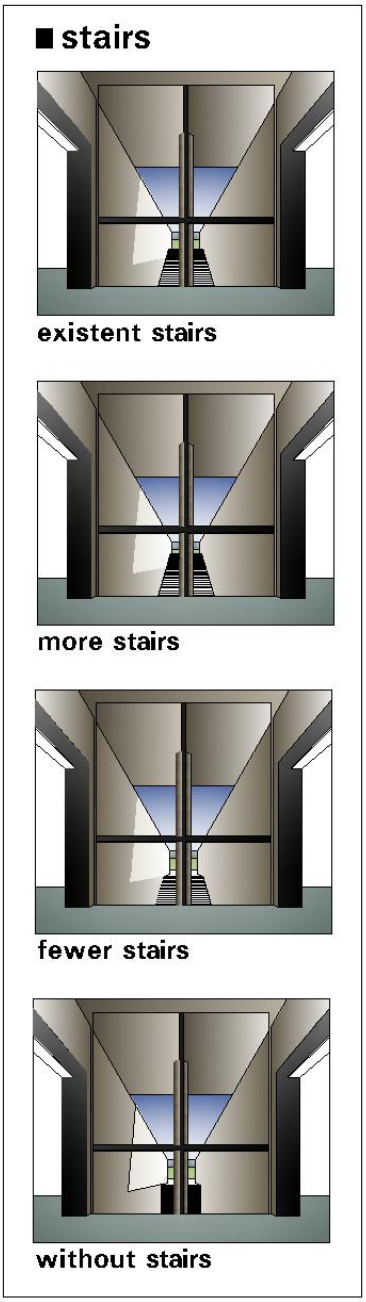
In addition, the movement of the body in this mediatory scene is an awakening movement. Moving from the east side, we encounter the window. Through the window, we see the extension of a wall that talks to us about the next space, then the stairway in between, and then the extension of the volume of the place we have left. Thus, we can perceive the general layout of this place: two similar solid volumes and a stairway between them.[2]

[1] See alternative studies 5, 6, 7, 8, 9, 10, 11.
[2] See study diagram 12.

►***Alternative study 8: Stairs***

Exisingt stairway

The stairs function as the medium between the earth and the sky, and bring the body from interior to the exterior and back. They intensify the one-dimensional perspective of the space-in-between, and gather all the surrounding elements – the solid surfaces of the volumes, the ground level, the earthwork, the ceiling, etc.- all together. But this gathering may differ depending on the position and number of the stairs.



More stairs

The more stairs there are, the more is the one-dimensional perspective perceivable. However, when the stairway is extended with more stairs, it is felt strongly in the space-in-between, and this fact changes the relationship of the surrounded elements and their gathering property. Moreover, the extended stairway loses the mediatory presence of the earthwork on the horizon, and connects the stairs directly to the sky. In other words, the interiority of the site becomes unperceivable.

Fewer stairs

In this case, another mediatory element will be added to the view: the ground level. The interiority of the site is more prominent, and the stairway is weaker. It appears not to be strong enough to carry the body in and out alternatively.

Without stairway

The space-in-between transforms to a deep void and abyss with high solid volumes surrounding it. If the space-in-between is supposed to be a courtyard, its narrowness is so prominent that it cannot function as a gathering element. The sky loses its connection with the work: It is a detached object hung over the horizon.

The body does not go freely outside. There is no element to carry the body from interior to exterior; the high wall of the void represses it strongly.

►***Alternative study 9: Frames***

Existing framing

The framing of the window indicates a contradictory feeling. The cross framing at the center represses the view, weakens the one-dimensional configuration of the background, and bifurcates the sight. However, the direct connection of the window to the wall makes it more transparent, decreases the distance between interior and exterior, and keeps the continuity of the surfaces of the walls and ceiling. Therefore, we feel a balanced situation concerning inside and outside. We feel we are inside, while being outside. We are inside while being outside. The view goes out, but comes back to the inside.

Frames in the middle and borders

The glass is not connected directly to the wall. Thus, we feel a complete enclosed framework. The presence of the outside is weakened. The surface of the solid volumes loses its previous continuity. Thus, the surface is divided into interior and exterior surfaces. This is true in the case of the ceiling, which is divided strongly into two parts.

Frame only at the borders

The view is broad and open. We feel the exterior more clearly, although the pillar weakens the one-dimensional perspective. We feel more outside than inside. The sky is more presented.

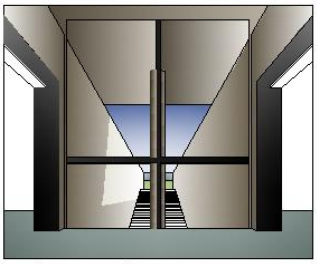
Vertical framing

Vertical frames make the view more oriented and one-dimensional. The pillar in the middle is strong and prominent. The vertical appearance of the view is increased. Thus, all the vertical connections are strengthened.

Horizontal and vertical framing

The multiplicity of the frames weakens the transparency of the window, and defaces the sight. The window as such becomes prominent and important, so that the outside loses its vigor and dignity.

■ frames



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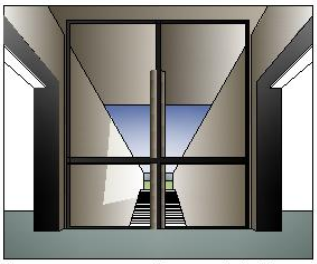
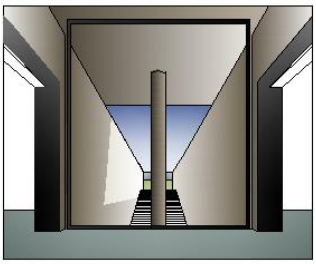
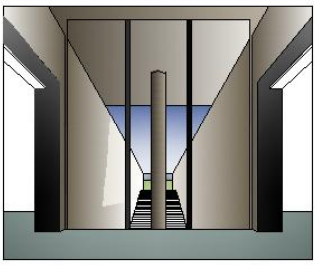


frames at the middle and borders



frames in border



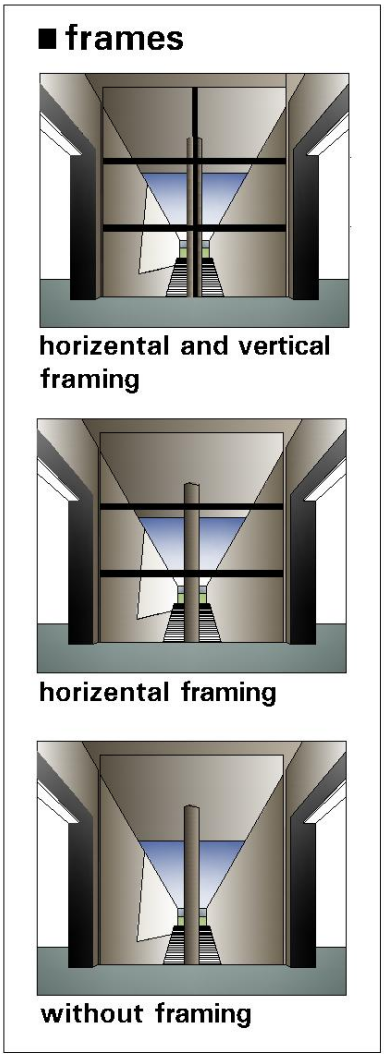
vertical framing

Horizontal framing

Horizontal framing stands against the vertical configuration of the perspective: the high solid volumes, the narrow void, and the pillar.

Without frames

We feel completely outside. The window is transparent. The view is wide open. The distance between inside and outside vanishes. It appears as though the body can freely touch the pillar, approach the stairway, ascend the stair, and feel the shadow. The only obstacle is the pillar which loses its solidity because of the openness of the view. The exterior surfaces of the walls and ceiling are felt continuously. The body is strongly provoked to go out.



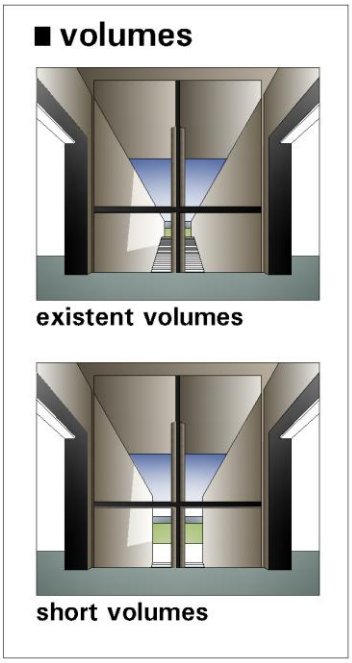
►***Alternative study 10: Volumes***

Existing volumes

Two volumes of the galleries are visible from here. The extension of the volumes creates a narrow perspective and intensifies it. These extensions do not go far to interfere each other on the horizon, but leave space for it to be seen.

Short volumes

In this case, the narrowness of the space-in-between decreases and consequently fewer stairs are needed. Therefore, the vigor and importance of the stairway weakens. At the end of the extensions of the volumes, there is enough scene for the ground level and earthwork to be seen easily.



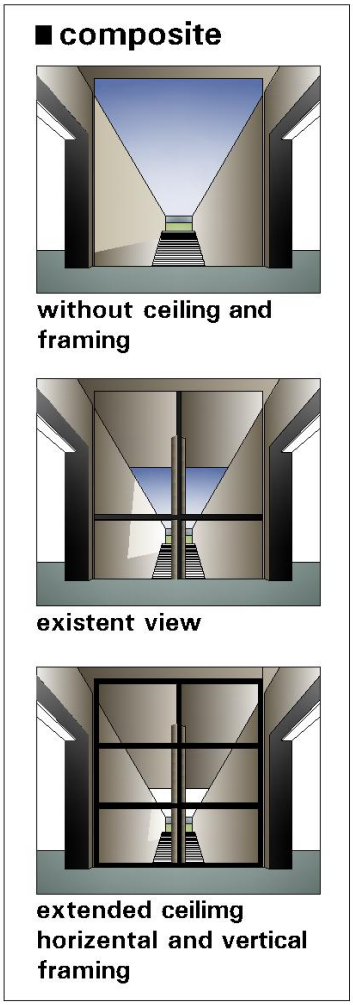
►***Alternative study 11: Composite***

Without ceiling, without frame

It appears as though there is nothing between the interior and exterior. The outside is completely open to us. The body feels to be outside, under the sky. The stairway appears accessible, over there. The body is so provoked that the interior goes to be vanished.

With horizontal and vertical frames

The view confronts a considerable amount of obstacles: the pillar, the bold frames of the window, and the projected ceiling. All of them return the view strongly inwards. Thus, the interior has primacy over the exterior. The opposition of the inside and outside is prominent and clearly distinguishable.



►***Study diagram 12***

The stairway in between is perceived gradually through the movement of the body. Moving from the east side, we encounter the window. Through the window, we see the extension of a wall that talks to us about the next space, then the stairway in between, and then the extension of the volume of the place we have left. Thus, we can perceive the general layout of this place: two similar solid volumes and a stairway between them.

The happenings of the adjacent part invite us to enter. This place [19] seems to have a very active and forceful spatiality (58). The northern and western parts of this place are simple and pure with only a few pictures on the walls. On the western side, we receive a large amount of light that is the result of the staircase which leads to the lower level. The extension of the staircase in this level is projected into the void. We find that the second gallery of the temporary exhibition wing is generally similar to the first one. However, the western window of the staircase has made it very dynamic and forceful. Once more, the view goes beyond the interior through the opening, encounters a courtyard-like space sunken into the earth, but does not go further, and stops within its walls. In this way, the connection and confrontation between the surfaces and volumes weaken the silence of the space and make it resonant. This space makes the body move and provokes the eyes to struggle.

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The orientation of the space and the power of the staircase bordered by the window make us ascend the stairs step by step; these stairs are for descending more than ascending. [20] But this act of ascending is not just a simple one, because it is accompanied by a huge window that puts us outside while going down into the inside more and more (59). This opening is wider than the opening of the mediatory space, because in that location, we were able to see just a frame of the exterior through the architectural elements – window, ceiling, walls, and stairway – but here the exterior is more obvious and comprehensible. To put in another way, we are more

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outside here than inside; while in the last position we were more inside than outside.

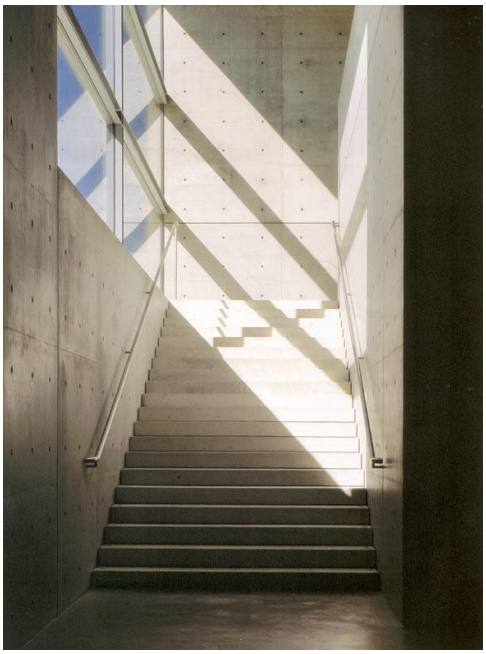
What is seen through the window is the sculpture terrace as a courtyard. This terrace-like space buried in the earth is limited on three sides by concrete walls and in the southern side by a sloped surface. This condition creates an enclosed, limited space, an enclosure that implies an interiority which is self-enclosed.

This courtyard encompasses three different realms. The earth is distinctively present through the flatness of the floor and the walls. The inclined southern wall grants the courtyard an open character, because its slope drives the view outwards and increases the openness of the space, lightening the connection of the earth and sky. Thus, the earth touches the sky slightly and the green slope meets the heavens through the leaves of the trees seen in the background. Therefore, the courtyard sets the earth and the sky forth.

This courtyard, as the memory of the experienced interiority of the former main courtyard, looks like a gathering microcosm that brings the body into direct contact with nature. The powerful presence of light and its playing with the shadows lightens the interior space. We do not feel a ceiling overhead, but the blue sky and its dancing clouds. The view, penetrating through the window, does not come back to the inside; it stumbles within the terrace, moves, and enjoys, because this scene invites, calls and admits.

The more we descend, the more the outside fades, so that the inside gradually becomes dominant (60). The more we enter into the ground, the more we feel the solidity and strength of the walls and architectural elements. The procedure of ascending provokes the body and makes the motion mysterious.

We are now in the main gallery of the temporary exhibition [21]. A solid two-story volume surrounded by three pure walls provides a suitable place for the presentation of the works of art (61). The omnipresent light of the skylight and the artificial light projected on the pictures, after experiencing somehow dynamic and labyrinthine spaces, provides the opportunity of concentration and stability. In this place, we are cut from the outside and nature, with enough silence necessary for encountering and perceiving a work of art. The height and purity of the walls makes it possible to concentrate on the works one by one. In can be said that this place is the most constant place of the temporary exhibition we have experienced up to



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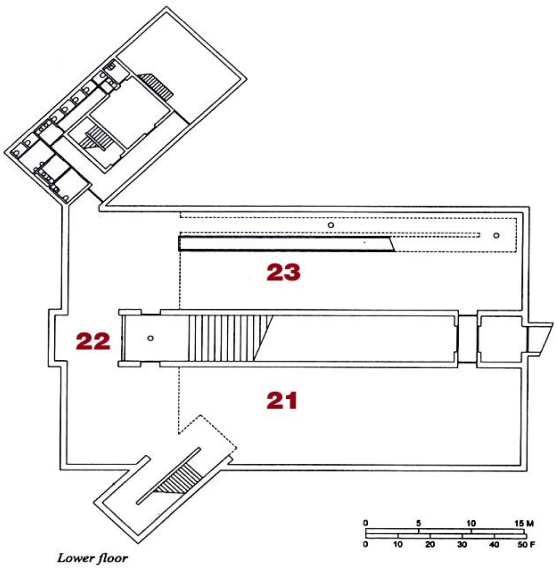
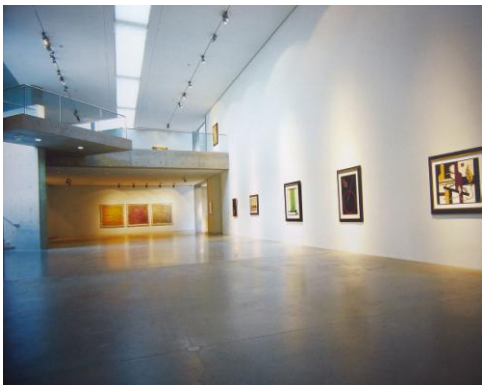


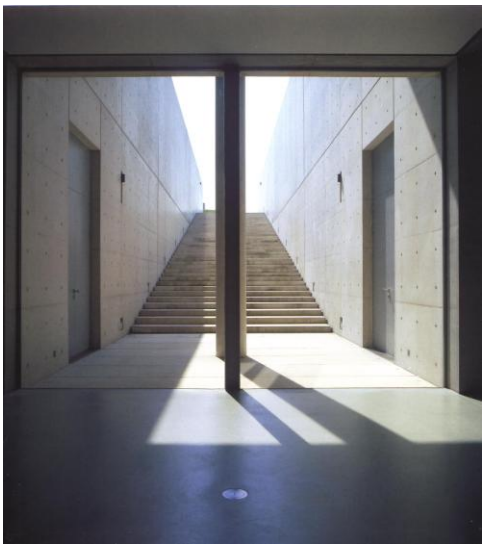
now.

Passing through the three constant sides of the gallery and standing at the end, we find a sense of mobility and complexity once more. The penetration of the light through the vertical walls of the staircase and the projected surface of the upper level into the space all give an aura of mobility to the space (62). This mobility calls us to itself, and the opening of the northern side leads us to the next space.



62

We enter the space between the two galleries [22]. First, we find a huge window, with a frame at the center, and direct connection to the walls. Through the window, we see a solid, concrete wall, then some stairs, a pillar in the middle whose upper part is not visible, the extension of the stairs that goes up, and finally another solid wall (63). The image is now complete. We find that we are now in the lower level of the space in between which we experienced on the upper level before (64).



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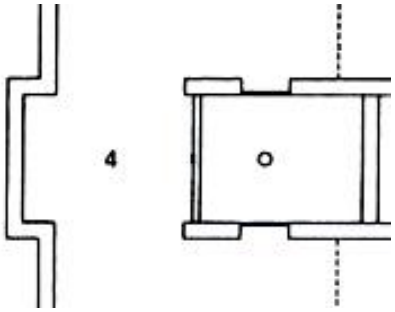
The northern part of this place is a niche with a simple concrete wall, and the two other sides are the entrances to the galleries (65). This niche makes enough scenes for the perception of the surroundings, grants the space importance and depth, and amplifies its opposite side, the huge window (66, 67).[1] We stand in front of the window. Directly against the body is the frame of the window and a pillar that obscures our vision. To have a clear image, we have to move and change our position. We see two solid walls of the bulky gallery volumes and a field of stairs that their outset is clear and its



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[1] See alternative study 13.

end touches the sky directly – unlike the view of the upper level in which the connection of the stairs and the sky is through the earthwork and the trees. Therefore, this stairway takes the vision - and the mind and body as well - directly from the heart of the earth into the openness of the sky, as a way to the heavens and a voyage to the dancing clouds. We feel that we are under the sky while being within the earth, within the interconnection of two realms and scenes, inside and outside, interiority and exteriority, here and there, down and up. We are inside, but the mind ascends the stairs and reaches to the sky. Here, the sky is more dominant and its blue presence is more comprehensible. Numerous stairs denote the interiority and depth of the earth and imply a way, a path that invites us to experience it.

The body is called to experience, because the eyes have ascended the stairway and touched the sky, but the flesh is still here. The body wants to go back to the ground level after descending gradually down into the earth through the ramp, stairs, etc. The transparency of the glass amplifies this demand. The body wants, but the architecture represses; it does not provide physical access. The eye, ear, and skin try to find an opening to the outside but they fail. The stairs call, the body applies and searches, but becomes repressed.

The repressed, failed flesh goes to the adjacent space, to the second gallery [23]. The western and southern sides of this two-story room are very pure and full of works of art, but in the eastern side, there is a huge ramp that connects this level to the upper level (68). The monotone light of the skylight gives a

►***Alternative study 13***

66. ***Existing view with niche***

67. ***Alternative view without niche***

Existing view with niche

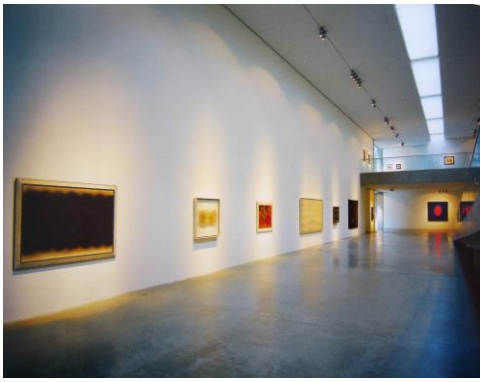
The niche enriches the special character of the space, grants it depth and importance, and amplifies its opposite side, the huge window.

Alternative view without niche

The independent character of the space is weakened and the importance of the huge window is reduced.

monotone character to this space, however the ramp grants motion to it. Thus, two static and two dynamic sides fuse with each other.

The outset of the ramp starts from the north of the gallery, rises with a light slope, turns left at the southern end of the gallery, and goes up to the upper level which is the entrance of the temporary exhibition. This ramp located at the end of the circulation of the interior is a ramp for ascending and return (69). The succession of views and perspectives during the ascendance are worth attention: We start the path facing the southern far wall. On the right hand side, there are some pictures on the wall, and on the left hand side, there is a useless wall under the ramp. The frameless glass fence of the ramp connected directly to the floor and its handrail made of a very light metal frame grant a sense of suspension and lightness while ascending. Moreover, the slope of the ramp awakens us to our body, because it affects the flesh and muscles. This ramp does not provide different perspectives, but a view of the same things from various heights. However, turning 180 degrees to the second half of the ramp opens a completely different view to us (70). Here, we are open to the space. The outset and the end of the ramp become obvious simultaneously and we find that we are in the middle of the path. We feel the presence of the ceiling overhead, because we are in a considerable distance from it. In this view, we can see the beginning and end point of the interior circulation in the temporary exhibition at the same time. In other words, the ramp gathers both entrance and exit together and we feel that we are on



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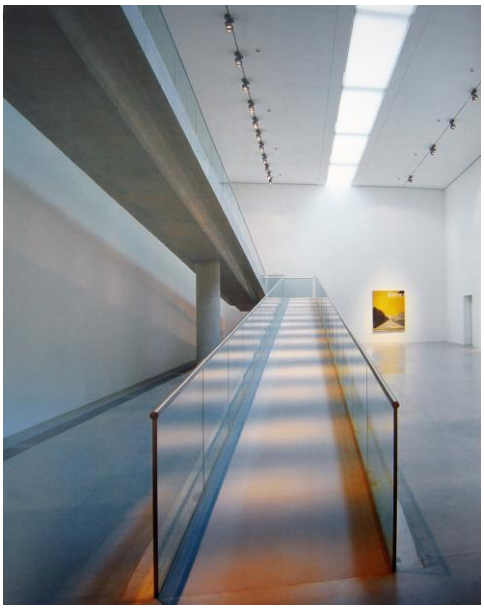

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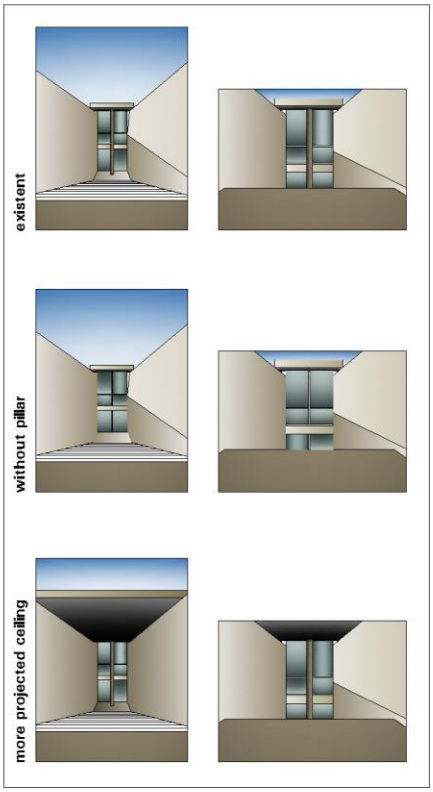
the way to our return, to come back to the departure point. The second half of the ramp gives different views, and we travel from the underground to the ground with a sense of suspension. We are again at the starting point [17].

We abandon this part of the building with a memory of repression and the failure of concrete experiencing of the stairway in between. The way back is a familiar and experienced way [16]. A ramp takes us more and more to the ground level, accompanied by nature and the sense of coming back to it through the glass envelope. Then, we have a reverse experience from the corridors to the reception room and entrance. Although this circulation is based on the pre-experienced path, it grants a different feeling. If we refer to the course of the permanent exhibition as A and to the course of the temporary exhibition as B, then the way back through the permanent exhibition is not the same as A, but becomes C, a different experience, because on the way back, the way of the movement of the body, the sequence of the perspectives and views, and the sensation and perception of the place is completely different and distinct. In the experiencing of the course C, the memories and impression of the first course A and its images and sensations come to mind, fuse with the impressions of the course C, and lead to new perceptions and feelings. Thus, although the return course is similar physically and structurally, it is not the same experience existentially. If we take into account the entire journey up to now, we find that we have traveled gradually from the realm of the nature and its fusion with the architecture into the earth,

►***Alternative study 14***



Existing view

Two solid volumes, a pillar which supports a projected ceiling, a huge window in the middle, and the stairway that sinks into the depth of the earth all constitute a one-dimensional perspective. The pillar as a vertical element is the midpoint of the view. The perspective is open to the sky.

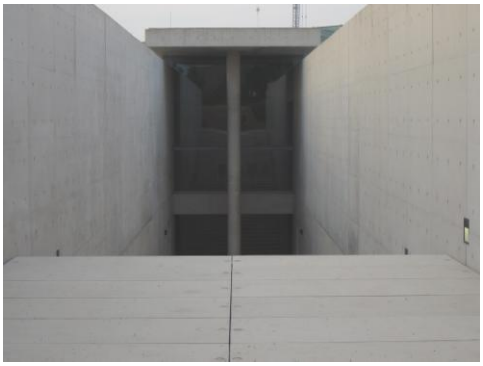
Alternative view, without pillar

The huge building is perceived more clearly. The vision is not concentrated on an element, but the field of the window and its reflexive surface.

More projected ceiling

The more the ceiling is projected, the more the space in-between is enclosed and narrow. It is dark and shadowy under the ceiling. The sky is absent and the reflection on the window becomes more ambiguous and undistinguishable.

where architecture had a strong presence, and then returned again to the main courtyard and the entrance point. Standing at the entrance position and thinking about the journey, we can draw a somehow complete layout of the complex. We know the mystery of the closeness and weightiness of the inner volume of the permanent exhibition. We find that the concrete wall which we have seen in the main courtyard is actually the wall of the first two similar solid volumes of the temporary exhibition. The exterior height of this wall from one side, and the experiences we had inside it on the other, awaken us to its configuration and position, and we find that this volume is a sunken volume.



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Thus, the general voyage is finished, but there are some points not yet experienced by the curious traveler that deserve to be experienced. Our exterior voyage took place in the eastern side of the work; however, the interior experience of the work revealed that there are some points and aspects of the building which have not been experienced yet. The body wants to sense them. But the general layout of the complex and its combination with the surrounding do not suggest a continuous course around the work and cut off the general circulation. Therefore, in the exterior experience of the building we have some points, not a course. Let's start from the stairway in between [24].

72

In this location, we see two concrete volumes, half buried, an empty space between them, and a concrete pillar at the center that supports the ceiling hanging over the void. However, this view is open to the sky (71). In front of us, there is a window that shows the

73

two-story interior space. The upper window has a cross frame, but the lower window only has a vertical frame at the center. In this position, the reflex of the numerous stairs on the glass of the window awakens us to the stairs of the void in between. This void and its reflection on the glass imply that the stairs sink into the depth of the earth. We go some steps further to find the reality of the reflex and sense it through the body (72). We find that the stairway penetrates the earth. The body perceives that these stairs are the same stairs that haven't been experienced. This preconception distinguishes the passion and demand of descending, because it makes us aware that this way leads nowhere, except viewing what we have seen from within. Therefore, the desire of the body weakens.[1]

74

The other course of exterior experience can be drawn from the east side of the complex [25]. In the north, the earthwork has cut the building from the surroundings and made an enclosure. In the south, the extension of the entrance and the southern earthwork has surrounded the building (73, 74). Therefore, here is the only place in which the hidden building within the enclosure of the earthworks is open to the outside. Thus, the earthworks cut the work from the environment, make an enclosure, and polarize the inner and outer realm of the work. From here, we can see the glass envelope of the permanent exhibition, the eastern gallery of the temporary exhibition lounged within the southern earthwork, the pool that has linked them together, and then the green flat plain that expands over the edge of the

[1] See alternative study 14.

street. The horizontality of the work and its extension constructs a horizontal silhouette, at the same time, the composition of the volumes grants variety and diversity to it. Here, although we are outside, we have a somewhat clear image of the inside. A secondary route that passes by the northern earthwork guides us. We stand directly against the eastern side of the glass envelope [26]. The view is limited to the earthwork and the wall of the gallery. This view seems to be only view by which the permanent exhibition reveals its interior clearly. The inner solid concrete bulk is settled soberly within the transparency of the glass envelope. This bulk is connected immediately to the ground, and this amplifies its weight and solidity. It stands, rises and towers similarly. The glass envelope embraces the bulk as a transparent tent with a considerable distance with it. This envelope rises from the periphery of the bulk, but does not connect to its ceiling and covers it. Thus, the glass cover surrounds it, as if it protects the mystery, secret, or treasure of the bulk and supports them. Moreover, this kind of covering allows the feeling of being under the sky while passing through the corridors. In this location, the horizontal and vertical hierarchy of transparency is obvious once more: The concrete wall, glass corridor, and sky constitute the horizontal transparency. On the other hand, the pool intensifies the vertical transparency: the sky, the glass, the concrete bulk, the glass, and the water. In this view, the body is capable of hearing the voice of the wind over the water, tasting its coolness, and touching the transparency of the glass.

Some steps ahead, we encounter the long façade of the glass envelope [27] (75, 76). The monotonous extension of the earthwork and glass envelope form a void between each other. The last reflections of the building on the water on one hand and the reflections of the earthwork on the glass envelope on the other, weaken the narrowness of this scene in-between. The extension of the earthwork turns inside, intensifies the interiority, and shifts the view towards the work. This realm in between oscillates between the massive earthwork and its lightened reflection on the glass. Looking at the rear [28], we comprehend how the interior-oriented earthwork, the semi-circular entrance gate, and the curve of the pool have drawn the special realm of the work exactly and precisely (77, 78).[1]

Following this course, we find ourselves at the end of the glass envelope. [29] The earthworks delineate the edge of the inside and outside as a wall. On the outside of the southern earthwork, we can see some trees and through them some constructions. These pure brick volumes offer no dialogue with the interior. Thus, we observe a distinguished interiority drawn clearly and precisely by the earthworks, an interiority with particular greenery and construction. The verticality of the adjacent buildings stands in direct contrast to the horizontality of this work, its greenery (trees and meadow) is contradictory to the plain grass of the interior, the red-brown color of the buildings stands against the monotonous texture of the concrete, and their few glass openings are contrary to the huge glass envelope. Thus, we find

[1] See alternative study 15.

►***Alternative study 15***

75. Existing view

76. Alternative view, extended grass field

77. Existing view

78. Alternative view, extended grass field

The more the water surface embraces the building and reflects it, the more its heaviness decreases.

that we are in a completely different and distinguished realm. These contradictions and contrasts acknowledge the difference between interior and exterior, enrich it, and intensify its interiority.

Walking away from the western side of the work, we have a comprehensive view of it [30]. The general layout of the work and its horizontal configuration become manifest (79). The sky is dominant over the work and the field of grass lies in the foreground. It seems as if the effect of the work commences from the sky and trees in the north, descends to the glass envelope and concrete bulks, and sinks into the earth in the sculpture terrace. Moreover, this general effect of the work which is accompanied by its general silhouette, introduces the connection of the sky and the earth. Pure walls, small windows, and the sunken courtyard that we have experienced from within, present their exterior image.

79

We go into the sculpture terrace [31]. This courtyard is the result of the interconnection of the staircase of the temporary gallery and the earthwork (80). Thus, this courtyard is not a courtyard surrounded by architectural elements, or established at the heart of a building surrounded by the volumes, but is mingled with the nature. According to the ordinary circulation of the museum, this part of the work like the stairway in between, cannot not be experienced as a stage of interior circulation. Therefore, it loses its vigor and dignity. However, this terrace manifests some points: we feel the presence of the earthwork better because of its fusion with the emptiness of the courtyard, and

80

comprehend the sunken character of the work into the earth.

Descending the stairs of the courtyard, we go into the sculpture terrace [32]. The depth of this place is so that we feel a sense of enclosure; we have a simultaneous perception of the interior of the building and the outside. The window of the staircase reveals the pre-experienced interior space (81), and awakens us to the environment by reflecting the earthwork and surroundings. In the south-west part, the wall penetrates directly into the earthwork (82) and the slope of the earthwork reduces the weightiness of the wall. Thus, the connection of the slope and the wall is very slight and free. Moreover, the boundary of the courtyard does not obstruct the view and the surroundings remain visible to us. We are not cut from the outside while being inside. Therefore, the meeting point of three realms appears here: the interior of the building, the terrace in-between, and the exterior environment.

81

82

As the earthworks delineate a clear border around the work, it becomes important to know how the interior is perceived from the outside. To this end, we go to the outside of the southern earthwork [33] that interferes with the work directly (83). Here, the earthwork is higher than the eyelevel, but the solidity of the temporary galleries makes their upper part visible: two separate concrete bulks with a skylight on the top. Moreover, the penetration of the western gallery into the earthwork brings the building close to us. In this way, we become aware of the inside – the volumes, material, texture, etc.- while standing outside of the inner realm of the work and find that

83

they are buried in the ground. In other words, although the earthworks draw a clear boundary, they are not solid and impenetrable. However, on the northern side [34], the solidity of the boundary is stronger and tougher. In this position we can only see the top of the glass envelope (84), the inside is hidden behind the earthwork, and the further more we go from the boundary, the only visible thing is the glass envelope (85, 86).

84

■

On the whole, this work gathers and interprets the environment in a particular way; it creates its special realm and then gathers and explains its own established environment. In other words, this work provides a microcosm and opens its realm of being within it. The environment is not the existing surroundings of the work, because the surroundings stop on the boundary of the earthworks and doesn't enter; it is a man-made environment. This work constructs and gathers its enclosed interior world through a distinguished realm. The dialogue between the work and the environment is actually the dialogue between the work and whatever has been erected within the created boundaries. This work has nothing to do with its outer surroundings and whatever exists beyond its boundaries.

85

Thus, the difference between the inside (the created realm of the work and its boundaries) and outside (the surroundings of the realm) becomes more prominent, and the interior enclosure turns into a distinct microcosm. This microcosm intends to have its own properties and characteristics. In this regard,

86

natural and architectural elements expand and intensify the created distinction powerfully.

- Earthworks function as the boundary and border and settle a realm which is separated from the outside. The extension of the earthworks on the northern and southern sides of the building makes an enclosure that enriches the interiority and provides a suitable scene for the settlement of the work. Moreover, its shape (inclined), height, and material (grass) lead to a slight, smooth boundary that is somehow open to the outside, and not impenetrable.
- The vegetation of the interior realm acknowledges the distinction of the interior and exterior, and makes it more manifest. The vegetation of the surroundings consists of trees and a meadow, while the interior vegetation is flat grass. This monotonous vegetation means that the cherry trees of the entrance path and the diffuse trees of the western part become more prominent. On the other hand, the plain vegetation makes the relationship between the work and the ground more obvious and strengthens the presence of the sky. In addition, the buried volume of the temporary exhibition, its interference with the southern earthwork, and the creation of the sculpture terrace under the ground level acknowledge and amplify the interiority and enclosure of the work.

- On the other hand, the typology of the architecture, i.e. its composition, layout, material - which is different from the common character of the adjacent buildings - and the horizontality of the work make the interiority more distinctive. The monotone color and texture of the building and its horizontal configuration stand against the warm color and verticality of the surrounding buildings. The hierarchical entrance of the building that reveals the interior gradually intensifies the special realm of the interiority. The semi-circular threshold, the walking path to the entrance, its shifts and turns, and the hidden spaces of the building make the inside more labyrinthine and maze-like.
- To be sure, the congregational and gathering scene of this interiority is the pool. The pool is the heart and the center of the created microcosm and the core of the constructed world. The pool and its gathering scene are the realm of interaction between natural elements and the architectural, man-made environment, in which the earthworks are the borders. Not only the water, wind, earth, sky, clouds, sun, and trees but also the wall, path, glass, pillars, and volumes are gathered in the transparent scene of the pool and communicate with each other. Thus, the pool explains the particular character of that created environment and sets the place and surroundings into the work through its special microcosm. The pool enriches and intensifies

the interiority and enclosure of the work, and provokes the body as the shintai.

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